

Introduction

Allegro, Moderato

Handwritten musical score for piano, featuring three systems of staves. The score includes various musical notations such as notes, rests, and dynamic markings. Red ink annotations are present throughout the score.

Handwritten annotations in red ink:

- Very low* (written above the first staff)
- p* (piano, written below the first staff)
- Piano* (written above the first staff, later in the system)
- Comet* (written above the second staff, three times)
- comet* (written above the second staff, later in the system)

The score concludes with a final system of staves, including a double bar line and a final note marked with a fermata.



Twelve sets of blank musical staves, each consisting of five horizontal lines, arranged vertically down the page. The staves are evenly spaced and occupy the majority of the page area.

Allegro moderato
N: 1

Victorious o'er the hateful Saxon foe

gms



Tenor *f*

Bass *f*

Marziale.

simili

vic-tor-ious o'er the hate-ful Sax-on foe. That fear-less rar-a-ges our

coun-try's face, Pen-drag-on! might-y! Uth-er's val-iant son.... we bid thee wel-come

we bid thee wel-come to thy halls..... a- gain.

Here - af - ter dare no

mor-tal arm with - stand, The mar-tial might of thine un-er-ring blade. Nor

neez - pon pierce thy a - da man-tine shield. Nor smite the sea-ly guar-dian

f *>* Vic - tor - ious

Cornet *f* *>*

of thy helm, Vic - tor - ious o'er the hate - ful Sax-on foe That

f *>*

Pat.

Vic - tor - ious

fear - less rav - a - ges our coun - try's face : Pen - drag - on ! might - y !

off correct

Here-aft-er dare no mort-al arm with-stand The mar-tial might of

Here-aft-er dare no mort-al arm with-stand The mar-tial might of

thine un-er-ring blade Nor reap-on pierce thy a-dz-man-tine shield, nor

thine un-er-ring blade, Nor reap-on pierce thy a-dz-man-tine shield nor

smite the sea-ly guar-dian of thy helm. Ar-thur! in-vin-ci-ble by

smite the sea-ly guar-dian of thy helm. Ar-thur! in-vin-ci-ble, by

er-ry dart, Un-tem-pered by the gold-en flame of love Mayst thou be van-quished

er-ry dart, Un-tem-pered by the gold-en flame of love Mayst thou be van-quished

er-ry dart, Un-tem-pered by the gold-en flame of love Mayst thou be van-quished

er-ry dart, Un-tem-pered by the gold-en flame of love Mayst thou be van-quished

er-ry dart, Un-tem-pered by the gold-en flame of love Mayst thou be van-quished

er-ry dart, Un-tem-pered by the gold-en flame of love Mayst thou be van-quished

molto rit *a tempo*

on-ly by the shaft, That wins for thee a con-sort, us a Queen!

on-ly by the shaft That wins for thee a con-sort, us a Queen!

molto rit ~~*Concert*~~ *a tempo*

ff > wel-come! we bid thee wel-come wel..... come!

wel-come we bid thee wel-come *ff* wel..... come!

ff ✓ ✓

Arthur. recit:

recit

Sweet is the sound of wel-come to the ear (Of war-riors)

a tempo *f*

home-ward wand-ing lies - es all To peace-ful arts re-
cise

a tempo *f*

tor-ious let us turn you that our realm may be es tab-lished firm - for love can more than

sf

might E're thrice full orb'd the moon has lit you light-ly slum-bering more, the

pp *trém.*

ad lib.

peer-less maid-en Guin-e-vere we'll call our-roy-al con-sort and our

Chorus

nob-le Queen

f Ar-thur in-vin-ci-ble, by er-'ry dart, Un-tem-pered by the

f Ar-thur, in-vin-ci-ble, by er-'ry dart, Un-tem-pered by the

gold-en flame of love: We greet thee van-quished by a maid-ens art. And

molto rit:

hail thy Guin-e - vere our nob - le Queen

molto rit:

hail thy Guin-er - ere our nob - le Queen

a tempo f.

Con energia

Ar-thur in-vin-ci-ble by ex-ry

Ar-thur in-vin-ci-ble by ex-ry

This system contains four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The music is in treble and bass clefs with a key signature of one sharp (F#).

con energia

This system contains two staves of piano accompaniment. The music continues from the previous system, featuring arpeggiated chords and moving lines in both hands.

dart un-tem-pered by the gold-en flame of love

This system contains two vocal staves. The lyrics are written below the bottom staff. The music is in treble clef with a key signature of one sharp.

dart un-tem-pered by the gold-en flame of love

This system contains two vocal staves, continuing the melody and harmony from the previous system.

Two

This system contains two staves of piano accompaniment. It concludes with a double bar line and a final chord. The word 'Two' is written above the final measure.

f
 We greet thee van-quished by a maid-en's art. *re*

f
 We greet thee van-quished *by* *2*

f
 We greet thee *re*

f
 greet thee van-quished by a maid-en's art and hail thy Quin-e-vere our

f
 greet thee *re* greet thee vanquished by a maid-en's art

p
 maid en's art *re* greet.....

p
 greet thee vanquished by a maid-en's art *re* greet thee van-quished by a

p
 roy-al Queen *re*

Hail thy Guin-e-vere our roy-al Queen, we greet thee ...

thee we greet thee we greet thee ...

maid-ens art and hail thy Guin-e-vere our roy-al

greet ... thee. we greet thee ...

... we greet thee van-quished ... we greet thee van-quished by a maid-ens

Queen we greet thee van-quished ... we greet thee van-quished by a maid-end

art We greet thee van-quished by a maid-en's art and

art We greet thee van-quished by a maid-ens art and

Cantata

hail thy Guin-e-vere our roy-al Queen, We hail.... thy Guin-e-vere our

hail thy Guin-e-vere our roy-al Queen, We hail.... thy Guin-e-vere our

Adagio

roy- al Queen! our roy- al Queen! We hail thy

roy- al Queen! our roy- al Queen! We hail thy

Guin- e- vers our roy- al, roya- al

roy- al, roya- al

Guin- e- vers our roy- al, roya- al

roy- al, roya- al

roy- al, roya- al

roy- al, roya- al

ff

Queen we hail thy Guin-e- vere our roy al *Queen*

Queen

Queen we hail thy Guin-e- vere our roy al *Queen*

Queen

Queen

ff

Empty musical staves for piano accompaniment.

No. 1.

"Victorious o'er the hateful Saxon foe"

Tenor
Bass
Piano

Chorus

f Vict-or-ious o'er the hate-ful Sax-on foe, That fear-less rav-a-ges our
f Vict-or-ious o'er the hate-ful Sax-on foe, That fear-less rav-a-ges our

coun-try's race, Pen-drag-on, might-y! Uth-er's val-iant son...! we bid thee wel-come,
coun-try's race, Pen-drag-on, might-y! Uth-er's val-iant son...! we bid thee wel-come,

we bid thee wel-come to thy halls a - gain .
we bid thee wel-come to thy halls a - gain .

The musical score is written on a single page with a yellowed, aged appearance. It features three staves: Tenor (top), Bass (middle), and Piano (bottom). The Tenor and Bass staves are joined by a brace on the left and labeled 'Chorus'. The Piano part is written on a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is common time (C). The score begins with a forte (f) dynamic marking. The lyrics are written below the vocal staves, with some words in italics. The piano part includes a 'simili.' marking and various chordal textures. The piece concludes with a final piano accompaniment section.

Here - af - ter dare no

Here - af - ter dare no

The first system of the musical score. It consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The key signature has two sharps (F# and C#). The lyrics "Here - af - ter dare no" are written under the vocal staves. The piano part features complex chords and arpeggiated figures.

mor - tal arm with - stand, The mart - ial might of thine un - er - ring blade, Nor

mor - tal arm with - stand, The mart - ial might of thine un - er - ring blade, Nor

The second system of the musical score. It continues the vocal and piano parts. The lyrics "mor - tal arm with - stand, The mart - ial might of thine un - er - ring blade, Nor" are written under the vocal staves. The piano accompaniment continues with similar complex textures.

wea - pon pierce thy a - da - man - tine shield, Nor smite the sea - ly guar - dian

Nor smite the sea - ly guar - dian

The third system of the musical score. The lyrics "wea - pon pierce thy a - da - man - tine shield, Nor smite the sea - ly guar - dian" are written under the vocal staves. The piano part continues. The lyrics "Nor smite the sea - ly guar - dian" are written below the piano staff.

The fourth system of the musical score, featuring the piano accompaniment. It consists of a grand staff with treble and bass clefs. The key signature remains two sharps. The piano part features dense chordal textures and arpeggiated figures.

Soprano

Alto

Handwritten musical score for Soprano and Alto voices, piano accompaniment, and a four-part vocal harmony section.

Section 1: Soprano and Alto

Soprano: *f* vic-tor-ious!

Alto: *f* vic-tor-ious!

Section 2: Four-part vocal harmony with piano accompaniment

Lyrics: of thy helm. Vic-tor-ious over the hate-ful Sax-on foe, That

Section 3: Soprano and Alto

Soprano: *f* vic-tor-ious!

Alto: *f* vic-tor-ious!

Section 4: Four-part vocal harmony with piano accompaniment

Lyrics: fear-less ra-ra-ges our coun-try's face; Pen-drag-on! might-y!

1

vic-tor-ious --- we bid thee wel-come, we bid thee wel-come to thy

Uth-ers val-iant son --- we bid thee wel-come, we bid thee wel-come to thy

gr2

halls a - gain!

halls a - gain!

halls a - gain!

Here - aft - er dare no mor - tal arm with - stand, The

Here - aft - er dare no mor - tal arm with - stand, The

Here - aft - er dare no mor - tal arm with - stand, The

Here - aft - er dare no mor - tal arm with - stand, The

mar - tial might of thine un - er - ring blade, Nor weap - on pierce thy

mar - tial might of thine un - er - ring blade, Nor weap - on pierce thy

mar - tial might of thine un - er - ring blade, Nor weap - on pierce thy

mar - tial might of thine un - er - ring blade, Nor weap - on pierce thy

mar - tial might of thine un - er - ring blade, Nor weap - on pierce thy

mar - tial might of thine un - er - ring blade, Nor weap - on pierce thy

a - da - man - tine shield, nor smite the sea - ly guar - dian of thy helm.

nor smite

a - da - man - tine shield, nor smite the sea - ly guar - dian of thy helm.

nor smite the sea - ly guar - dian of thy helm.

ff

sfz

ff

Ar - thur! in - vin - ci - ble, by ev - 'ry dart, Un - tem - pered by the

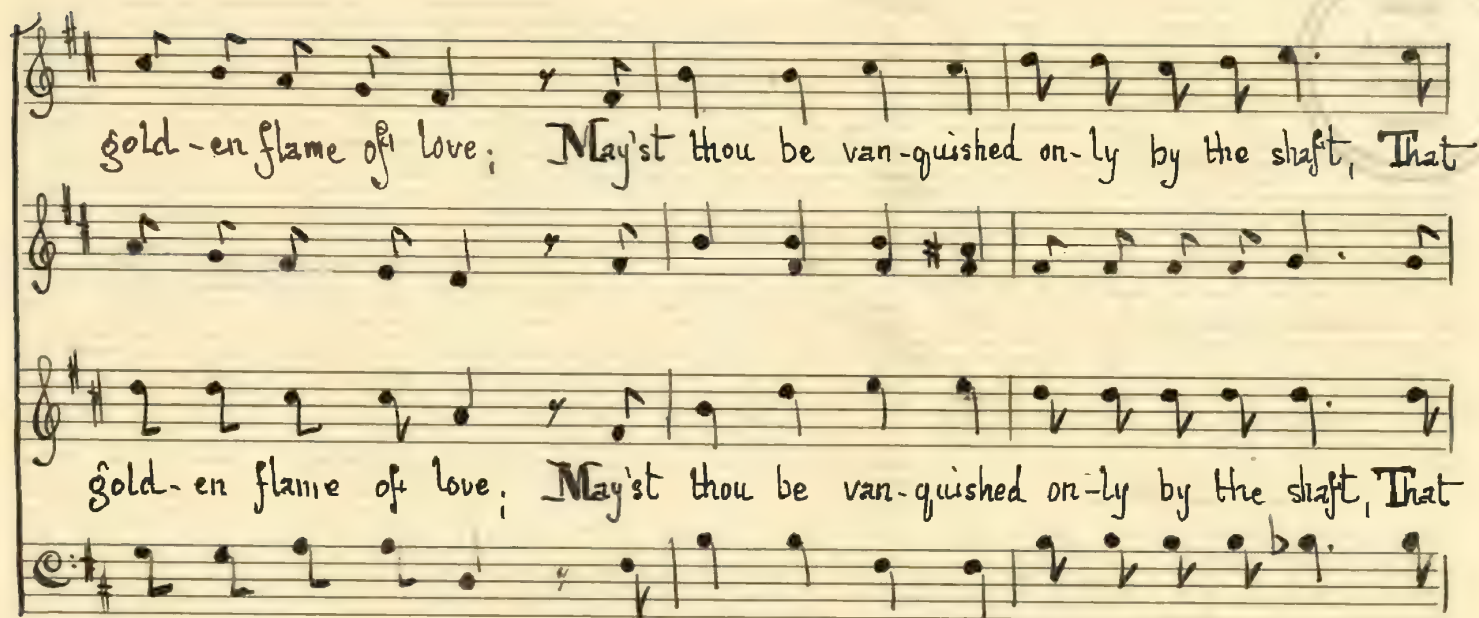
ff

Ar - thur! in - vin - ci - ble, by ev - 'ry dart, Un - tem - pered by the

ff

strings *pic.*

Chorus



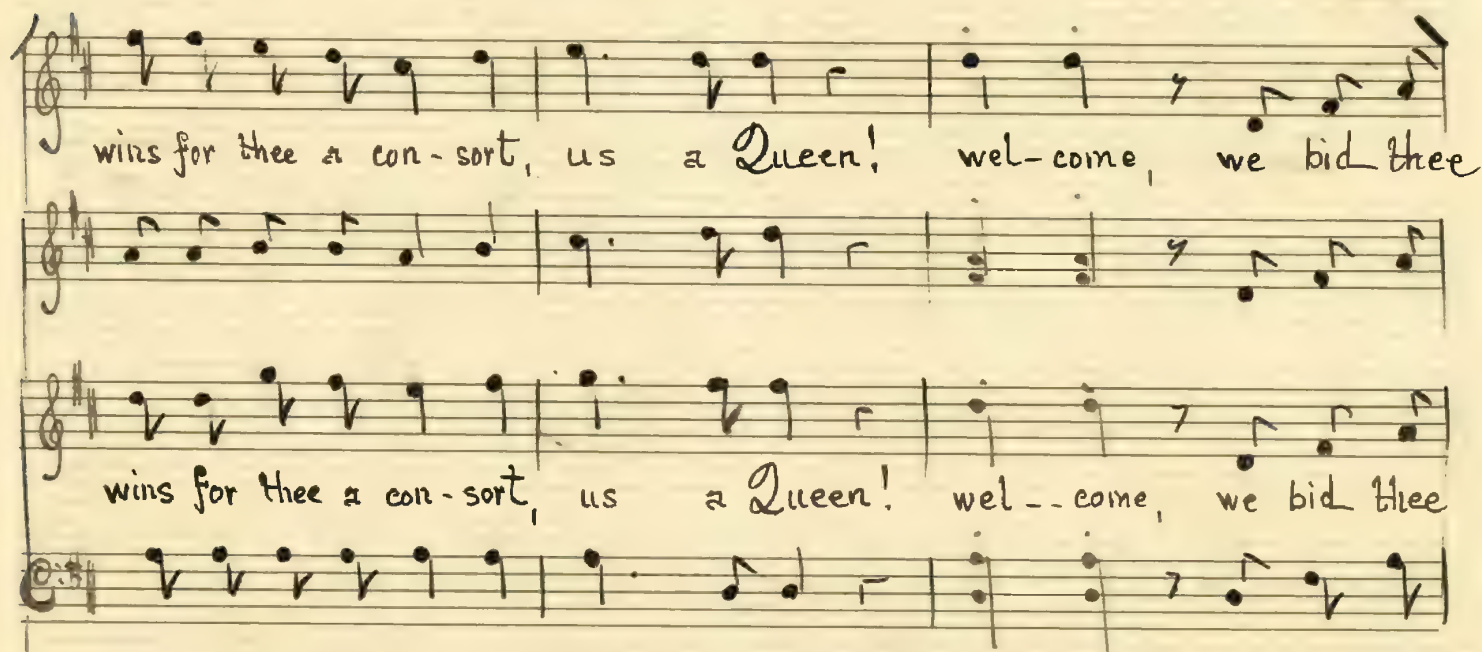
gold-en flame of love; May'st thou be van-quished on-ly by the shaft, That

gold-en flame of love; May'st thou be van-quished on-ly by the shaft, That

This system contains two staves of music. The top staff is a vocal melody in treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in bass clef with the same key signature. The lyrics are written below the vocal staff.



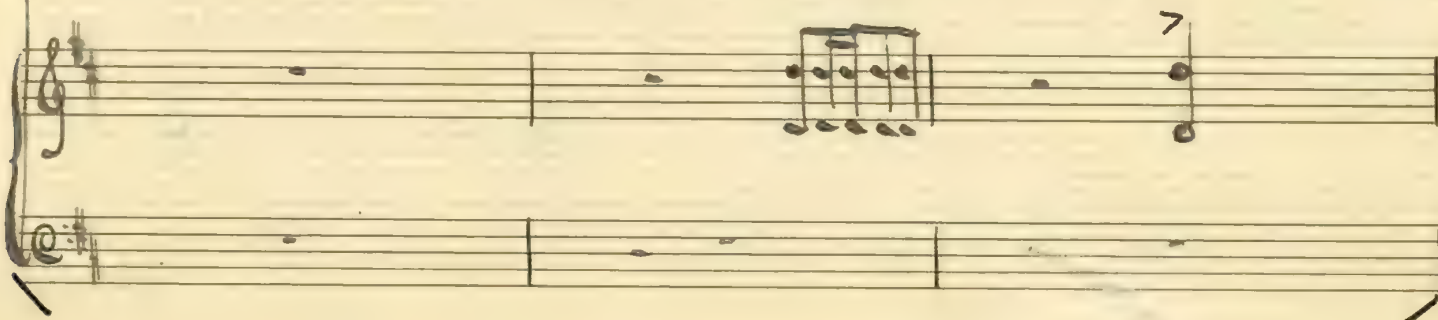
This system contains two staves of music, both in bass clef with a key signature of one sharp (F#). The music consists of a few notes and rests, likely serving as a bridge or introduction to the next section.



wins for thee a con-sort, us a Queen! wel-come, we bid thee

wins for thee a con-sort, us a Queen! wel-come, we bid thee

This system contains two staves of music. The top staff is a vocal melody in treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in bass clef with the same key signature. The lyrics are written below the vocal staff.



This system contains two staves of music, both in bass clef with a key signature of one sharp (F#). The music consists of a few notes and rests, likely serving as a bridge or introduction to the next section.

8

fff
wel - come ! wel - - - - - come !

fff
wel - come ! wel - - - - - come !

fff
wel - - - - - come ! wel - - - - - come !

fff
wel - - - - - come ! wel - - - - - come !

fff

Arthur

Recit

Sweet is the sound of wel - come to the ear.

Of war - riors home - ward wend - ing lieg - es all ;

p dolce

Royal

To peace-ful arts vic-tor-ious let us turn;

f deciso.

yea that our realm may be es-tab-lished firm-for love can move than

might. Ere thrice full-orbed the moon hath lit you

p.

light-ly slumb'ring mere, the peer-less maid-en Guin-e-vere, we'll

10

ff *>* *>*

Ar-thur! in-vin-ci-ble, by

ff

tenor solo

ff *chorus*

call our roy-al con-sort and our nob-... le *Queen.* Ar-thur! in-vin-ci-ble, by

ff

er-ry dart, Un-tem-pered by the gold-en flame of love, We

er-ry dart, Un-tem-pered by the gold-en flame of love, We

greet thee van-quished by a maid-en's art, And hail thy Guin-e-vene our

This system contains the first two staves of a handwritten musical score. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#) and a common time signature (C). The lyrics "greet thee van-quished by a maid-en's art, And hail thy Guin-e-vene our" are written below the staves. The music consists of eighth and sixteenth notes, with some notes marked with accents (>).

This system contains the next two staves of the musical score. The notation continues with eighth and sixteenth notes, maintaining the same key signature and time signature as the first system.

no---ble Queen!

no---ble Queen!

This system contains the next two staves. The lyrics "no---ble Queen!" are written below the staves. The music continues with eighth and sixteenth notes, and there are some rests indicated by horizontal lines.

This system contains the final two staves of the musical score on this page. The notation includes some complex passages with beamed sixteenth notes and sharp signs (#) indicating key changes or accidentals.

Con energiz

Ar--thur, in-vin-ci-ble, by ev-----ry

Ar---thur, in-vin-ci-ble, by ev-----ry

This system contains the first two staves of a musical score. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). The lyrics "Ar--thur, in-vin-ci-ble, by ev-----ry" are written below the staves. The music consists of quarter and eighth notes, with a long horizontal line indicating a sustained note or a long rest.

This system contains the first two staves of a piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with many accents (>) placed above the notes. The piano part is more complex than the vocal parts, featuring many beamed notes.

dart, Un---tem-----pered by the gold-en flame of

This system contains the second two staves of the musical score. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). The lyrics "dart, Un---tem-----pered by the gold-en flame of" are written below the staves. The music consists of quarter and eighth notes, with a long horizontal line indicating a sustained note or a long rest.

dart, Un---tem-----pered by the gold-en flame of

This system contains the third two staves of the musical score. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). The lyrics "dart, Un---tem-----pered by the gold-en flame of" are written below the staves. The music consists of quarter and eighth notes, with a long horizontal line indicating a sustained note or a long rest.

This system contains the second two staves of a piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with many accents (>) placed above the notes. The piano part is more complex than the vocal parts, featuring many beamed notes.

love, *f* we greet thee van-quished by a

love, *f* we greet thee van-quished

love, *f* we greet thee

love, *f* we greet thee van-quished by a maid-en's art and

maid-en's art, we greet thee we greet thee van-quished by a

by a maid-en's art, we

we greet thee van-quished by a maid-en's art, we

hail thy Queen-ee our ro-yal Queen!

maid-en's art, And hail thy Guin-e-vere our roy-al Queen, we
greet thee, we greet thee, we
greet thee van-quished by a maid-en's art, and hail thy Guin-e-vere our
we greet thee, we
greet thee we greet thee van-quished we greet thee
greet thee we greet thee van-quished we greet thee
roy-al Queen; we greet thee van-quished we greet thee
greet thee we greet thee van-quished we greet thee

Handwritten musical score on aged paper, featuring two systems of vocal and piano accompaniment. The music is written in G major (one sharp) and 4/4 time. The lyrics are written below the vocal staves.

System 1:

Vocal 1: van-quished by a maid-en's art, We greet thee van-quished by a
Vocal 2: van-quished by a maid-en's art, We greet thee van-quished by a

System 2:

Vocal 1: maid-en's art, and hail thy Guin-e-vere our roy-al Queen, We
Vocal 2: maid-en's art, and hail thy Guin-e-vere our roy-al Queen, We

The piano accompaniment is written on grand staves (treble and bass clef) below the vocal staves. It includes various musical notations such as chords, arpeggios, and melodic lines.

hail - - - - thy Guin - - e - - vere our roy - - al Queen! our

hail - - - - thy Guin - - e - - vere our roy - - al Queen! our

hail - - - - thy Guin - - e - - vere our roy - - al Queen! our

roy - - - - al Queen! we hail thy Guin - - e - - - -

roy - - - - al Queen! we hail thy Guin - - e - - - -

roy - - - - al Queen! we hail thy Guin - - e - - - -

Handwritten musical score for a song titled "We hail thy Queen!". The score is written on ten staves, with the first four staves for vocal parts and the last six for piano accompaniment. The lyrics are "vere our roy-al, roy-al" and "Queen! We hail thy Queen-e-vere our roy-al Queen!". The music is in G major and 2/4 time.

The first four staves are vocal parts, each with the lyrics "vere our roy-al, roy-al". The fifth staff is the piano accompaniment, featuring a melody in the right hand and a bass line in the left hand. The sixth staff is a repeat of the piano accompaniment. The seventh staff is a repeat of the piano accompaniment. The eighth staff is a repeat of the piano accompaniment. The ninth staff is a repeat of the piano accompaniment. The tenth staff is a repeat of the piano accompaniment.

The lyrics are written below the vocal staves and above the piano accompaniment staves. The lyrics are "vere our roy-al, roy-al" and "Queen! We hail thy Queen-e-vere our roy-al Queen!".

Nº2

'Mid the glory of the Springtime'

Arthur - Tenor

cantabile con grazia

Andantino

'Mid the

glor - y of the spring-time by the light - ly rip - pling mere, Soft - ly

glid - ing first I saw thee, Gold - en tress - ed Guin - - e - vere

In the saf - fron light of sun - down, 'neath the

ce - - - dans fra-grant shade ; When the night-in-gales clear throated, sweet ly

soun-ded through the glade. Gen-tle mai-den

dolce e legato

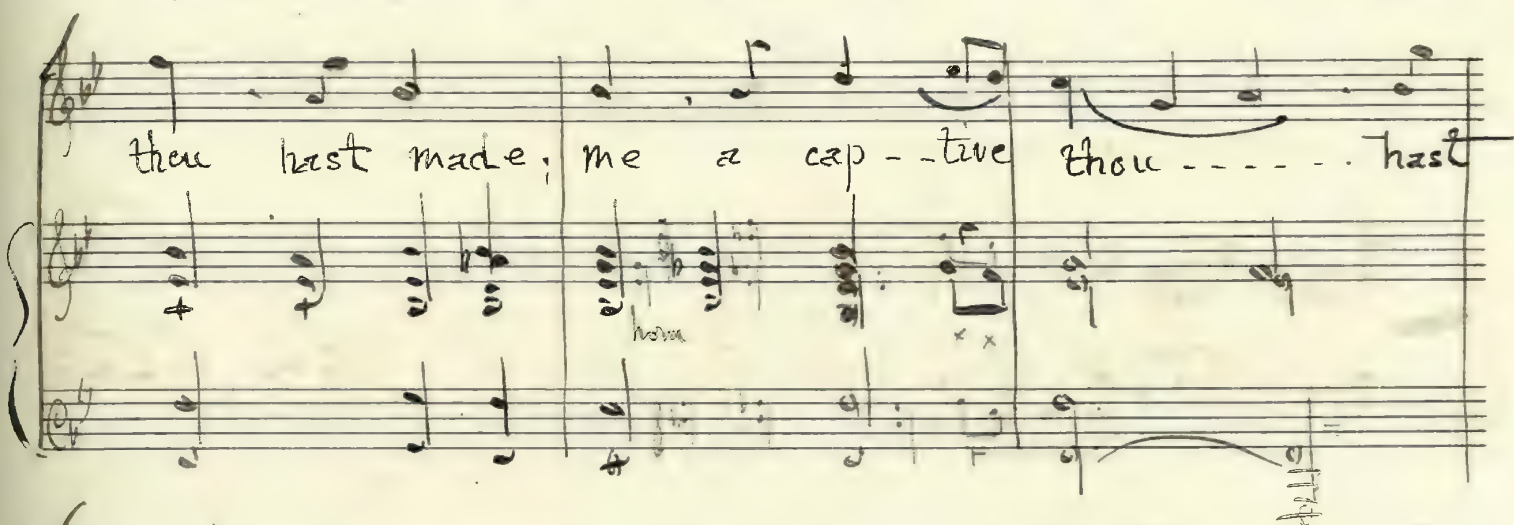
beau - - ty la - - den, me a cap - - tive

thou hast made, gen - - - tle mai - - - den

beau - - - ty la - - - - den, me a cap - tive



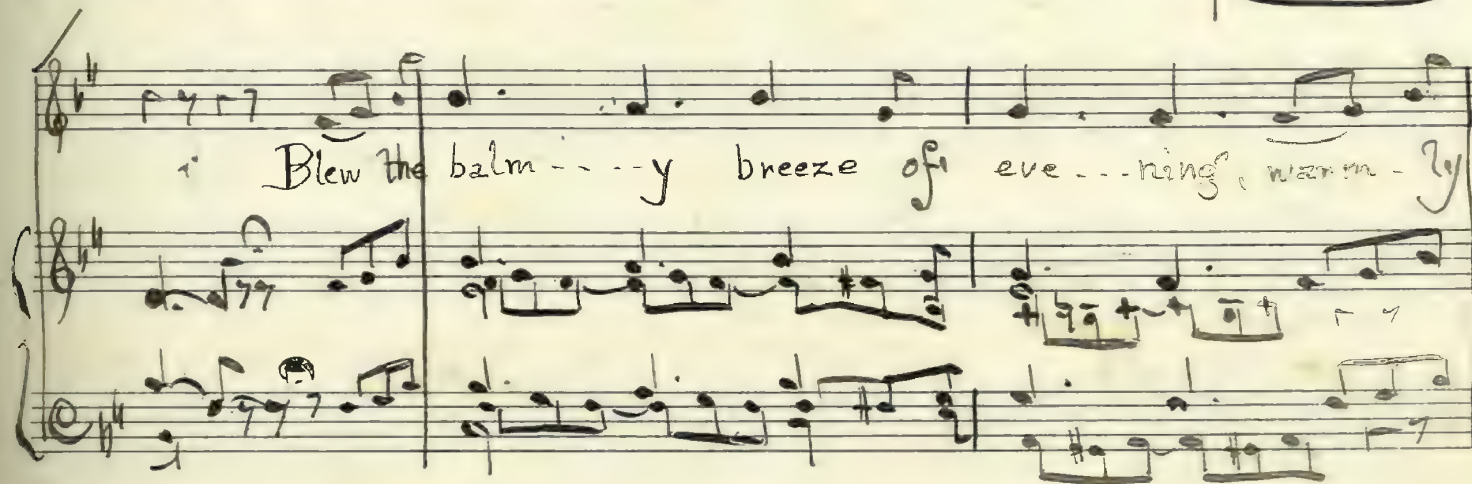
thou hast made, me a cap - - tive thou - - - - hast



made!



Blew the balm - - - y breeze of eve - - - ning, warm - - y



waf-tered from the west, When thy wing-ed lov-ing

glan-ces, woke the pas-sion in-my breast.

Low-ly lap-ping washed the wave-lets, o'er the

moon-ill-um-ined strand, As we par-ted sor-row heart-ed, for our

Adagio, legato

bat-tle-stric-ken land. Gen --- the mai --- den

beau --- ty la --- den, let me claim thy

match --- less hand, Gen --- the maid - en

beau --- ty la --- den, let me claim thy match --- less

hand, thy matchless hand!

pp

N^o 3

"Lightly we glide"

Chorus of
Lake spirits.

Part - Beware the
music

p dolce
Light-ly we glide, o'er the still tide, Borne on the soft-summer
p dolce
Light-ly we glide, o'er the still tide, Borne on the soft summer

cres
breez - - es; When the re-prieve of gold-en eve,
cres
breez - - es; When the re-prieve of gold-en eve,

Handwritten musical score for the first system. It consists of three staves: a vocal line (treble clef), a vocal line (treble clef), and a piano accompaniment (grand staff). The lyrics are: "mor-tals from lab-or re-leas-es, light-ly we glide,". The music is in G major (one sharp) and 4/4 time. There are dynamic markings *p* (piano) and *f* (forte) above the vocal lines. The piano part features arpeggiated chords and moving lines in both hands.

Handwritten musical score for the second system. It consists of three staves: a vocal line (treble clef), a vocal line (treble clef), and a piano accompaniment (grand staff). The lyrics are: "o'er the still tide, Borne on the soft sum-mer breez-es,". The music continues in G major and 4/4 time. The piano part is mostly empty in this system, with only a few notes visible in the first few measures.

Handwritten musical score for the third system. It consists of three staves: a vocal line (treble clef), a vocal line (treble clef), and a piano accompaniment (grand staff). The lyrics are: "When the re-prieve, of gold-en eve, mor-tals from lab-or-re-". The music continues in G major and 4/4 time. There are dynamic markings *cres* (crescendo) and *f* (forte) above the vocal lines. The piano part features arpeggiated chords and moving lines in both hands.

rall

alleg

leas - - - - - es .

leas - - - - - es .

rall

alleg

leggerando f

cres

f Swift-ly we glide

O'er the fierce tide, Borne on the
cres

Swift-ly we glide

O'er the fierce tide, Borne on the

f

wild win-ter breeze - - - es, Mant- - - led in foam,

wild win-ter breeze - - - es, Mant- - - led in foam,

rest- - - less we roam, flit- - - ting where fan - - - - - tas-y

rest- - - less we roam, flit- - - ting where fan - - - - - tas-y

pleas - - - - - es! Flit - - - - - ing,

pleas - - - - - es! flit - - - - -

p soft-ly! *p* soft-...ly!

ing where fan-...tas-y pleas-...es!

p Light-ly we glide, o'er the still tide, Borne on the 'soft summer

Light-ly we glide, o'er the still tide, Borne on the 'soft summer

f breez-...es; when the re-prieve, of gold-en eve, mor-tals from *cres*

breez-...es; when the re-prieve, of gold-en eve, mor-tals from

rall - - - - - *With closed lips*
p
lab-or re-leas - - - - - es!
rall - - - - - *With closed lips*
p
lab-or re-leas - - - - - es!

Arthur *p* Recit
What strains are these, that wake the slumbering mere?

Merlin

Be-ware the mus-ic--- of the mys-tic maids! That

Guard the mag-ic brand, - but for our quest, the hour is

right, and full orb'd shines the moon, a-mid her star-ry

sis-ters; See'd thou with me!

Arthur Merlin

Naught but the play of moon-beams on the mene. Be -

-hold a-gain, for 'tis not ev'ry eye can view the vis-ion

of the won-drous blade.

Arthur cres

Naught but the fil-my va-pours, Yet me

thinks, I see an arm of ee-rie light a -- ris

Merlin ff
ing! 'Tis well, by cour-age thou shalt win the branc!

pp
Spir-its of air,
 pp
Spir-its of air,

wit-less of care, Borne on the lake lov-ing breeze ---

wit-less of care, Borne on the lake lov-ing breeze ---

-- es, Wand-ing the blade, wond-rous-ly made,

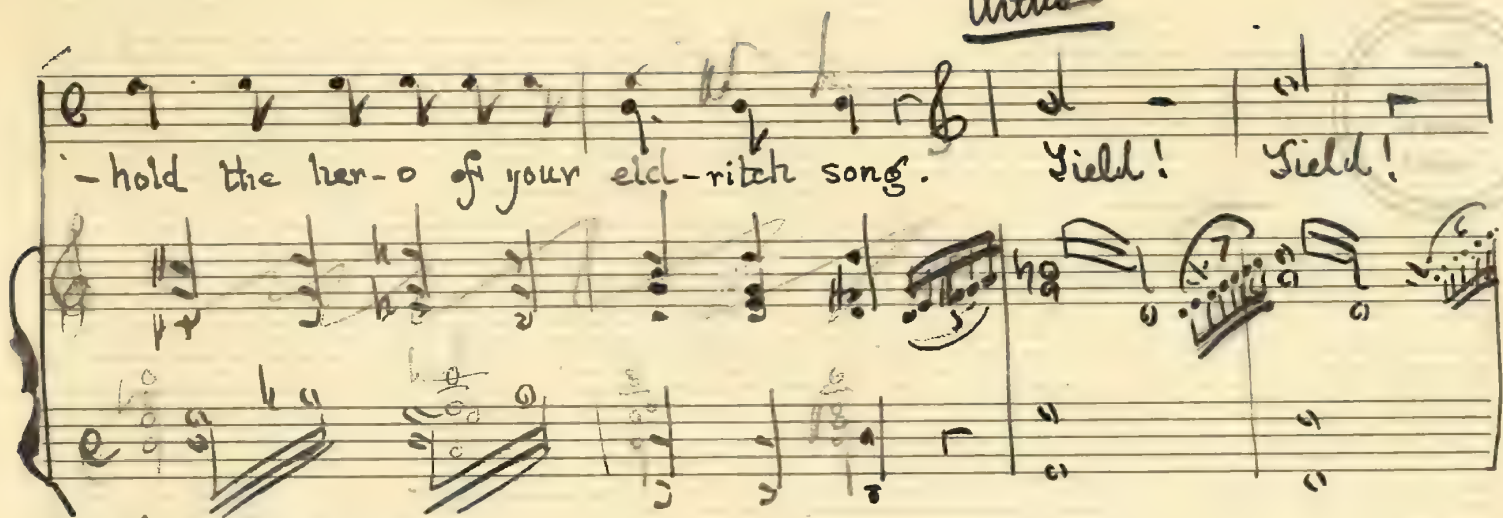
-- es, Wand-ing the blade, wond-rous-ly made,

wait-ing the her-o! *Moderato* f

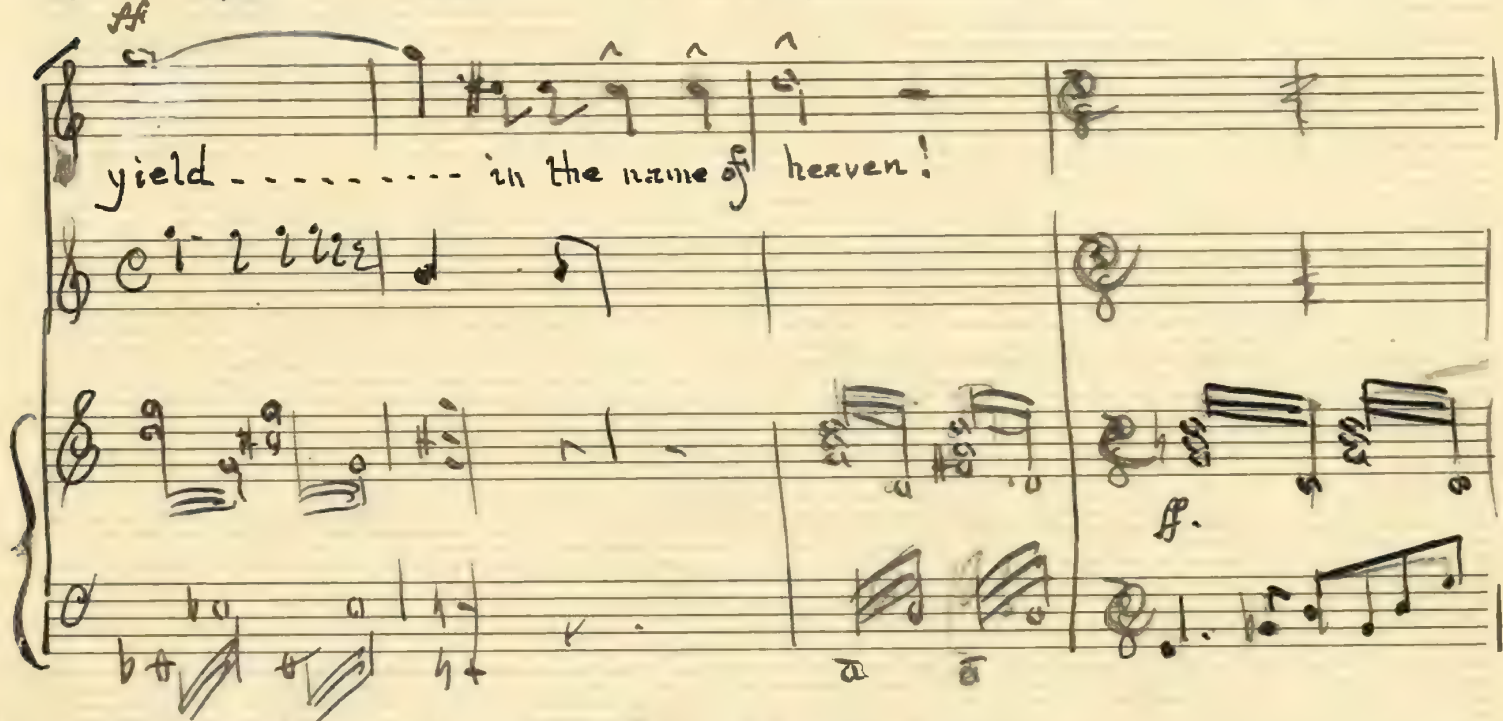
A-vaunt, ye empt-y shades, your task is done, be-

Andante

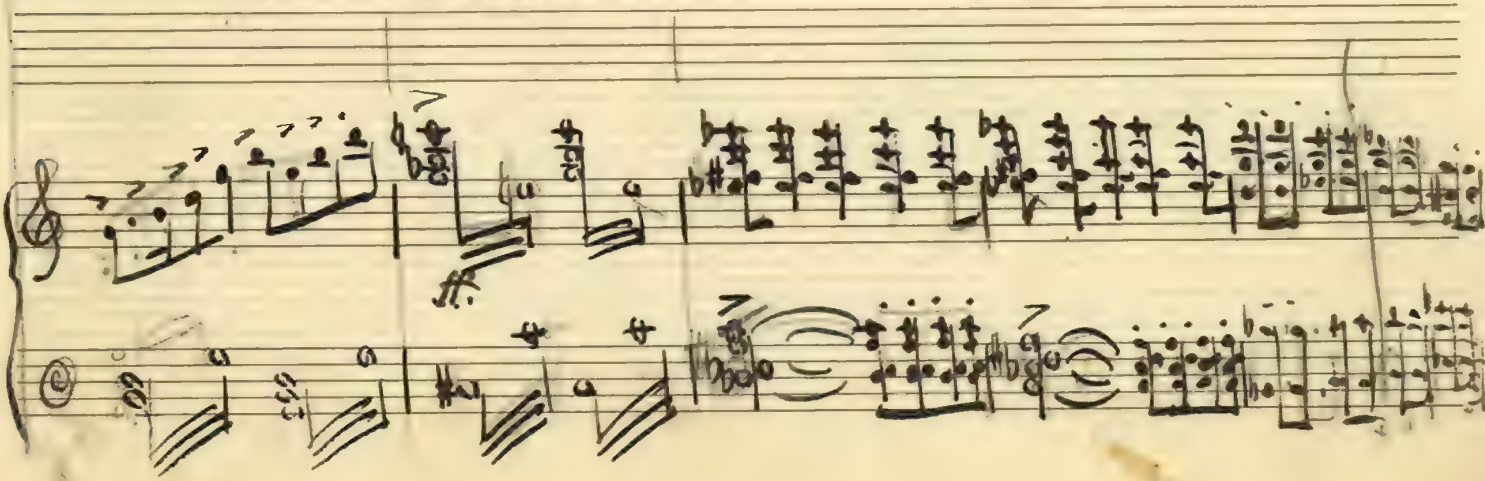
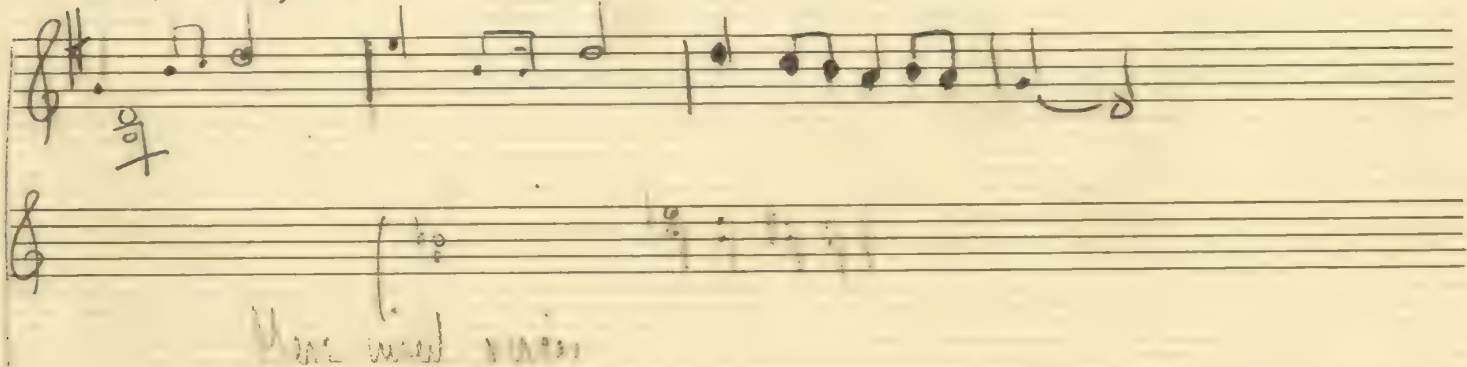
- hold the her-o of your ead-ritch song. Yield! Yield!



yield - - - - - in the name of heaven!



More and more



pp

Sound-ed the Kneel, Brok-en the

pp

Sound-ed the Kneel, brok-en the

Cor

Spell, Van-ish-ed the charm of the ag-es, Wel-come to

spell, van-ish-ed the charm of the ag-es, Wel-come to

thine, Her-o di-vine, Sung by the seer and the sag-

thine, Her-o di-vine, Sung by the seer and the sag-

Handwritten musical notation on two staves. The first staff contains a melodic line with a slur and a fermata. The second staff contains a lower melodic line with a slur and a fermata. The time signature is 2/4.

Handwritten musical notation on two staves, likely for piano accompaniment. The notation includes chords and melodic fragments. The time signature is 2/4.

Handwritten musical notation on a single staff. The notation includes a melodic line with a slur and a fermata. The time signature is 2/4.

Handwritten musical notation on a single staff. The notation includes a melodic line with a slur and a fermata. The time signature is 2/4.

Handwritten musical notation on two staves. The notation includes chords and melodic fragments. The time signature is 2/4.

Handwritten musical notation on a single staff. The notation includes a melodic line with a slur and a fermata. The time signature is 2/4.

Handwritten musical notation on a single staff. The notation includes a melodic line with a slur and a fermata. The time signature is 2/4.

Handwritten musical notation on two staves. The notation includes chords and melodic fragments. The time signature is 2/4.

Handwritten musical notation on two staves. The notation includes chords and melodic fragments. The time signature is 2/4.

Part I Prelude

J. M. S.

Andante religioso

ppp

Piano org.

Piano

org.

organ clear

Harp alone

Coronet

Handwritten musical score system 1, featuring a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The melody in the treble staff consists of eighth and quarter notes, while the bass staff contains whole and half notes.

Handwritten musical score system 2, continuing the melody in the treble staff. It includes the handwritten annotation "f. marc." above the staff and "fp." below the staff. The system concludes with a double bar line.

Handwritten musical score system 3, featuring a treble and bass staff. The treble staff contains complex rhythmic figures with many beamed notes. Red handwritten annotations "Cornet" appear above the staff at two points, with a red "V" mark below the staff between them. The system ends with a double bar line.

Handwritten musical score system 4, featuring a treble and bass staff. The treble staff has a key signature change to two flats (Bb, Eb). The system includes the handwritten annotation "Tempo di Marcia" above the staff and "pp" below the staff. It concludes with a double bar line.

Handwritten musical score system 5, featuring a treble and bass staff. The treble staff contains a complex melodic line with many beamed notes. The system ends with a double bar line.

Handwritten musical score system 6, featuring a treble and bass staff. The treble staff contains a complex melodic line with many beamed notes. The system ends with a double bar line.

A handwritten musical score on ten staves, arranged in five pairs. The notation is in a historical style, featuring various note values, rests, and accidentals. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a fluid, cursive hand. The score includes various musical symbols such as notes, rests, and accidentals. The notation is dense and fills most of the staves. The paper is aged and yellowed, with some visible wear and tear at the bottom right corner. The word "her" is written in cursive at the bottom left, below the first staff.

her

Handwritten musical score, first system. The notation is in treble and bass clefs. A large 'X' is drawn over the first staff. Red ink annotations include 'Corno' and 'Harp'.

Handwritten musical score, second system. The notation is in treble and bass clefs.

Handwritten musical score, third system. The notation is in treble and bass clefs.

Handwritten musical score, fourth system. The notation is in treble and bass clefs. Red ink annotations include 'Corno' and 'Harp'.

Handwritten musical score, fifth system. The notation is in treble and bass clefs. The word 'Maestro' is written in the left margin. The word 'Corno' is written vertically in the right margin.

Recit

Part 1st
Scene 3rd

(Star of departing day)
"Another noon hath sped."

Recit

N^o 4

Guinevere

Star of Departing Day

Recit -

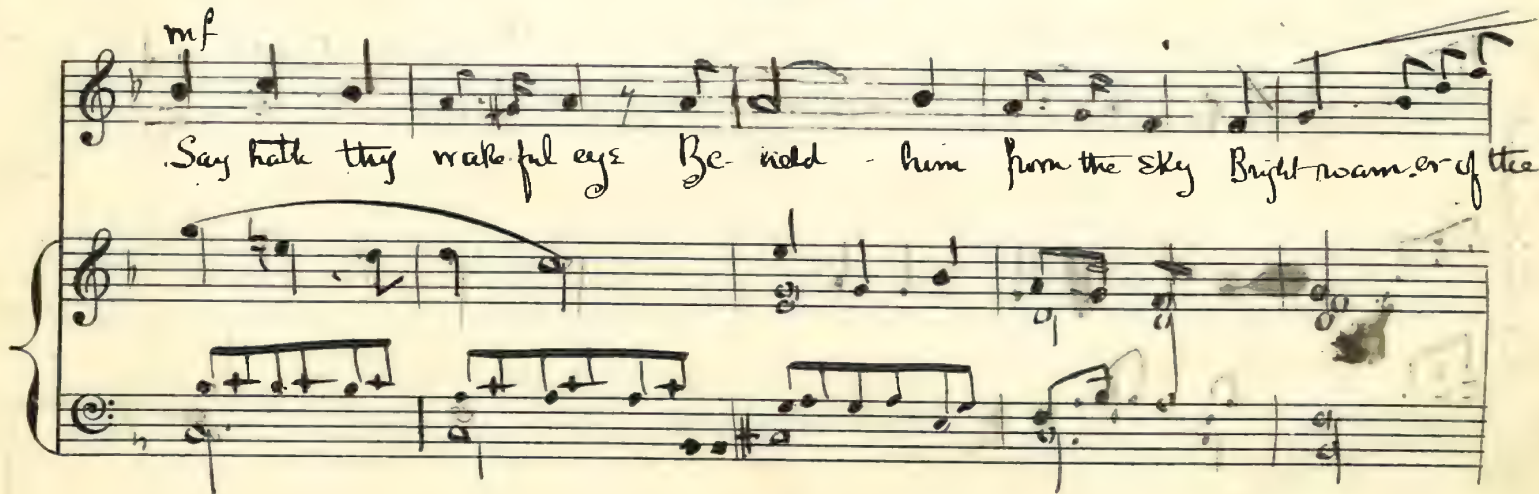
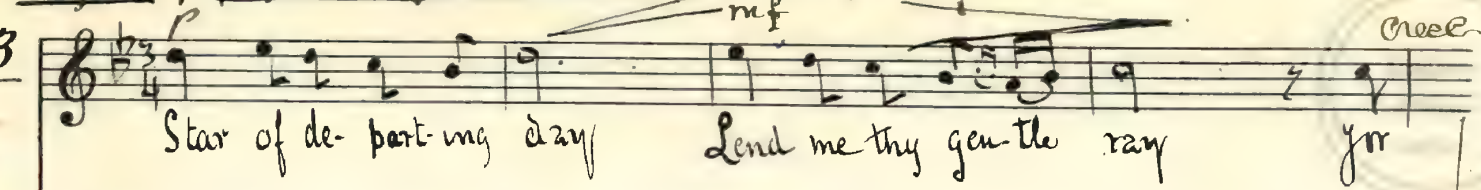
Craineren

A - nother noon hath sped, nor comes my love, *cres*

where-fore must he tar-ry?

Part 1st *Crucifer* "Star of departing day"

Scene 3



2 *multo int* *pp*

pur-ple plains a-love----- Star of descending Night

horn collar u

crese

Lead me thy sacred light that I— may seek my

compassing f.

much-en-dur-ing love that I may seek my much-en-dur-ing

tranquillo *dim.*

love, that I may seek my much-en-dur-ing love

p misterioso

Q tell me sil-ent beam

pp

dolce

tell me sil-ent beam Bides he by mur-mining stream 'bides he by

st

st

cresc *ff* *dim*

mur-mining stream Or hast thou borne him to the plains --- a

p

Allegretto

--- bore ! hast thou borne him to the plains a-

mults *a tempo* *pp* *est. voce*

- bore - - - Star of all shadowing night, Lend me thy lingering

a tempo

cresc *ff*

right: for I must find my faithful hearted love for

accel

I must find my faithful hearted love, must find my

faithful faithful hearted love *a tempo* *del*

Piu lento

pp sottovoce

Or should the dream-les sleep His life less wis-ag² steep

pp

Allegro f

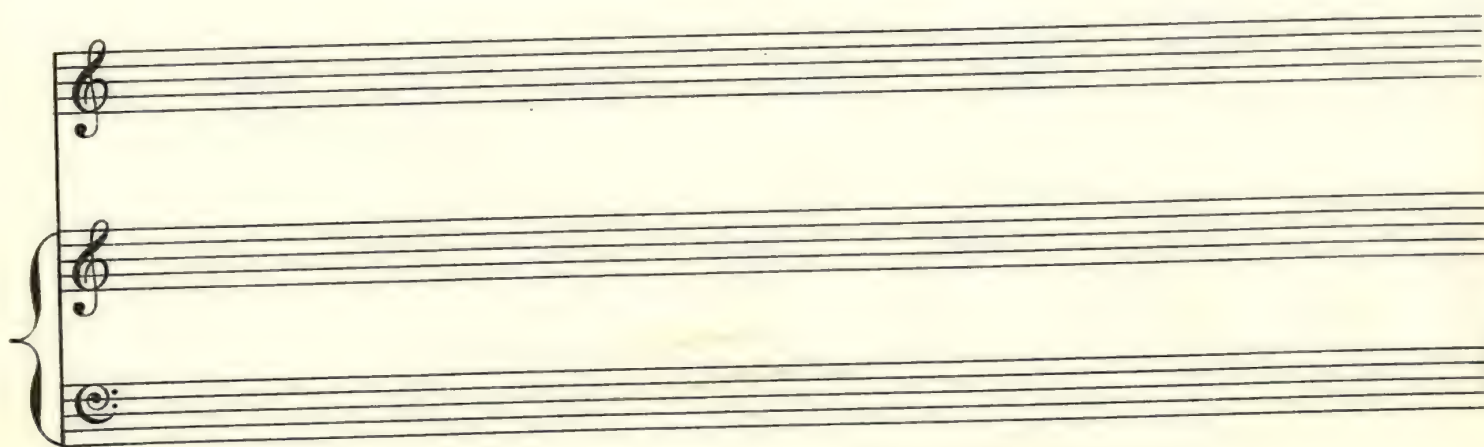
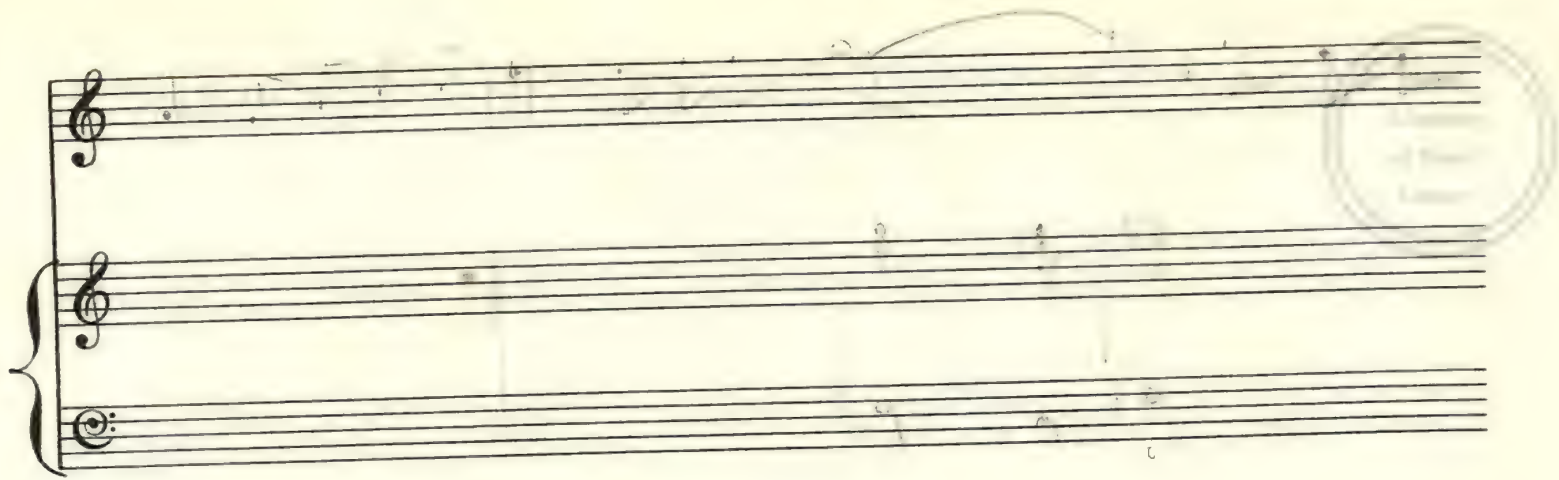
I then bear me to him in the plains a-bore-... I then bear me

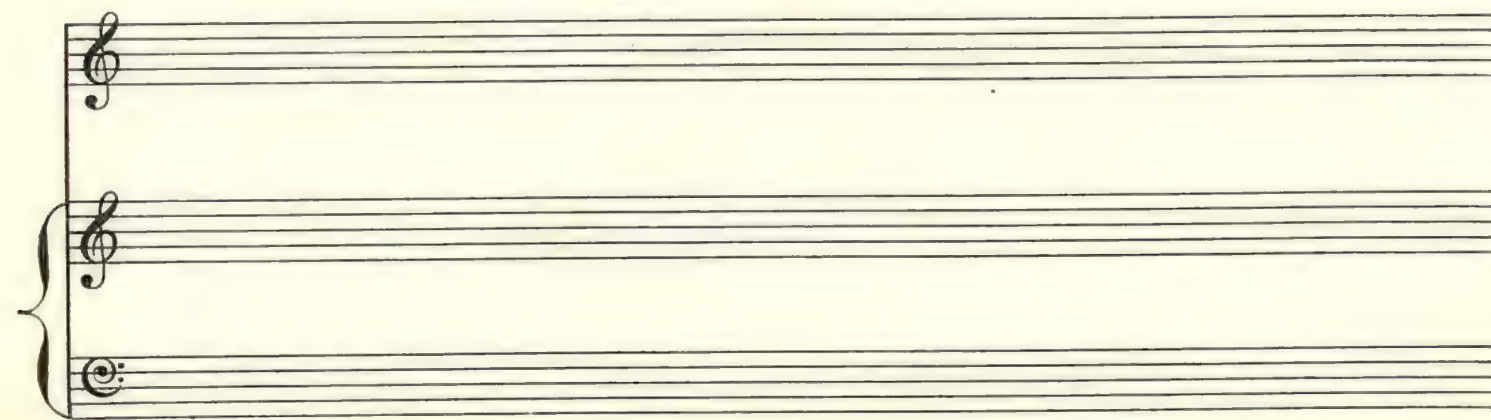
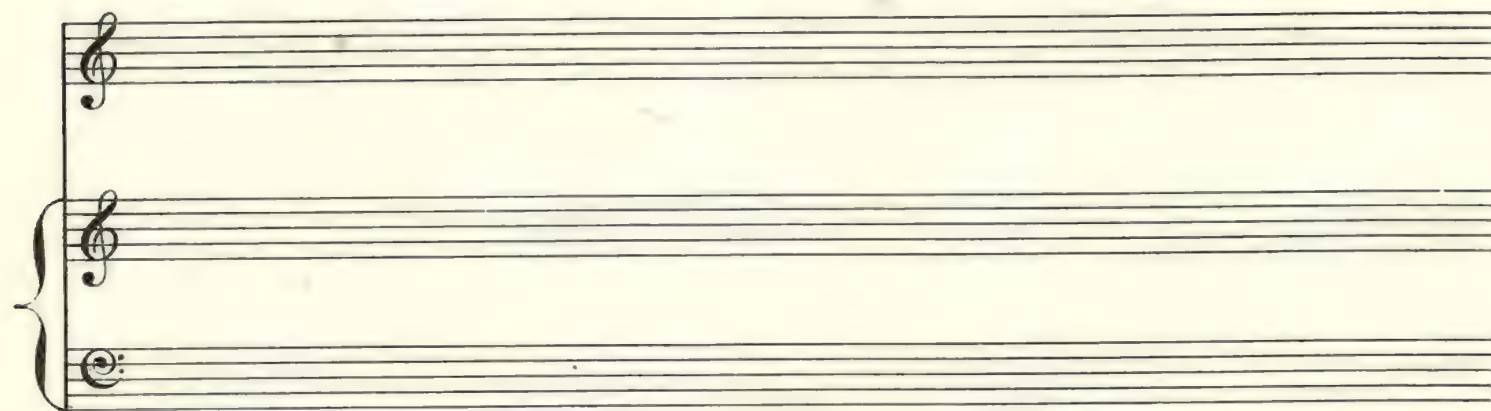
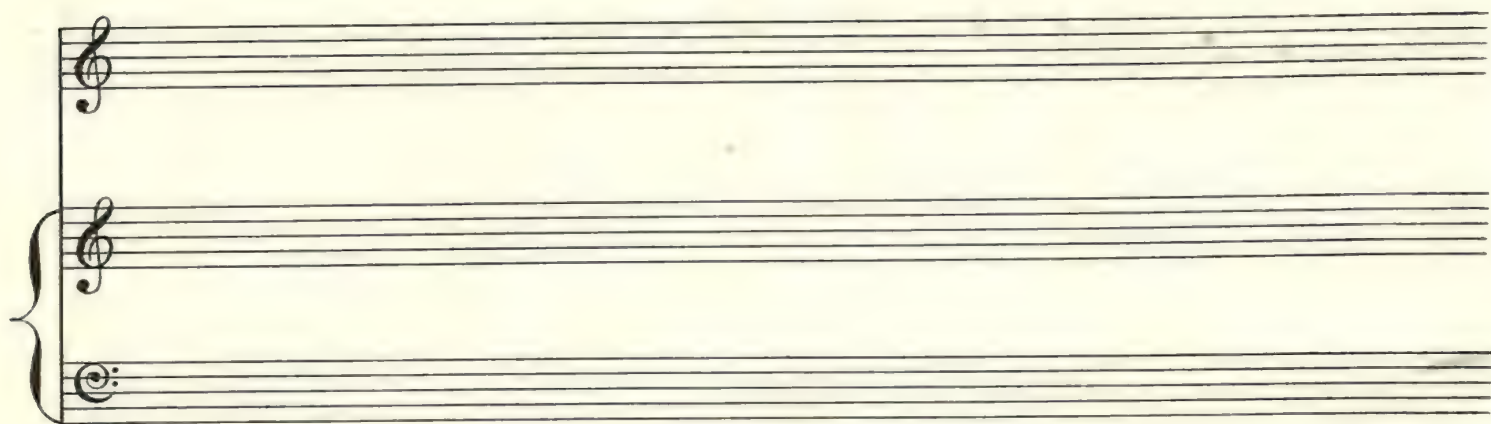
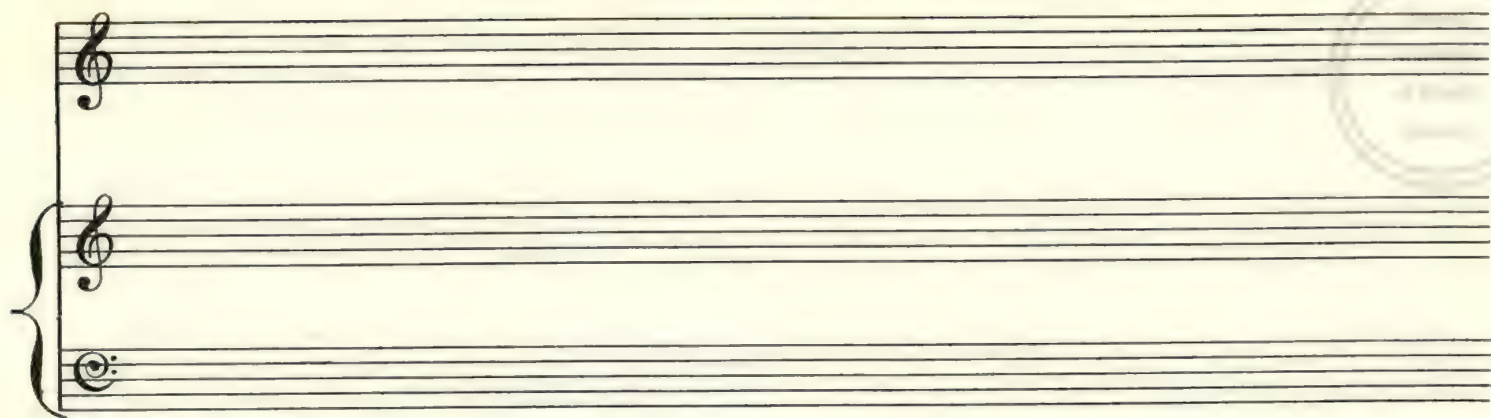
bear-me to him in the plains a-bore-... in the

dim *perman* *Emu* *add*

P plains - a - bore

p





Recit Guinevere

'hank! the sound'

6

Hank! the sound of horse-men hurry-ing home-ward,

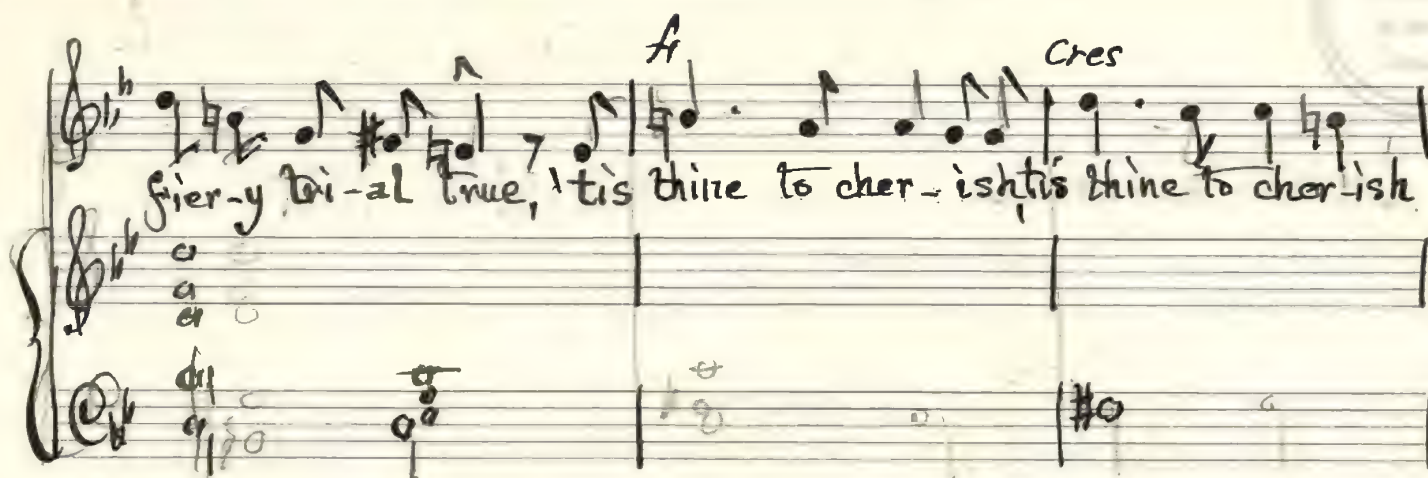
lo! tis he--- my An-thur, bear-er of the mag-ic blade!

Arthur

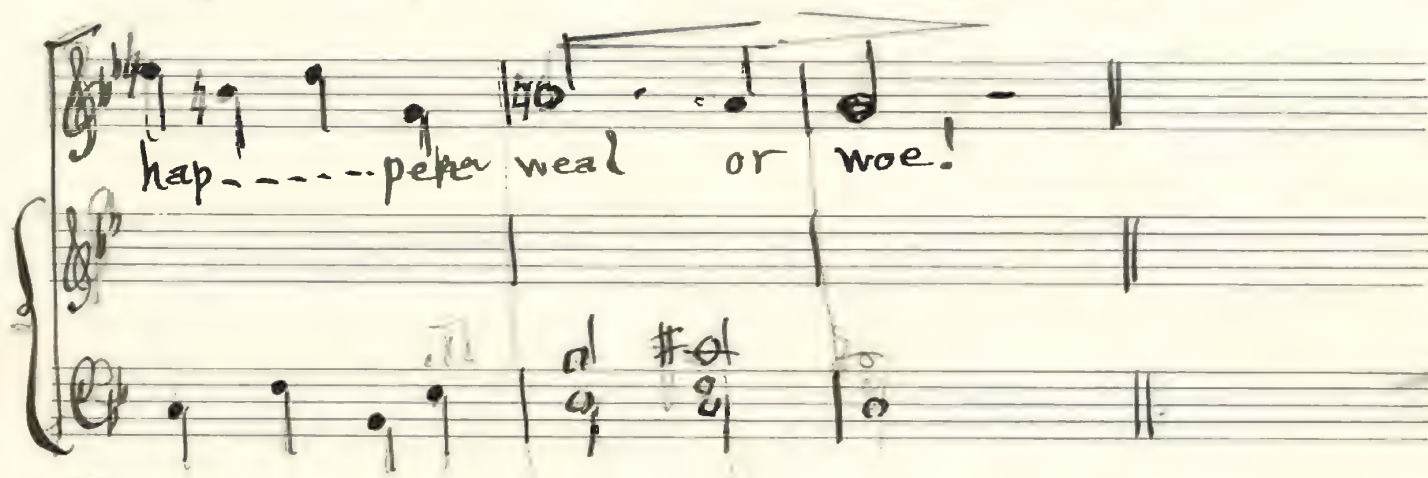
Guinever

Be-hold the brand, the guer-don ren-der me. 'Tis thine brave Knight in

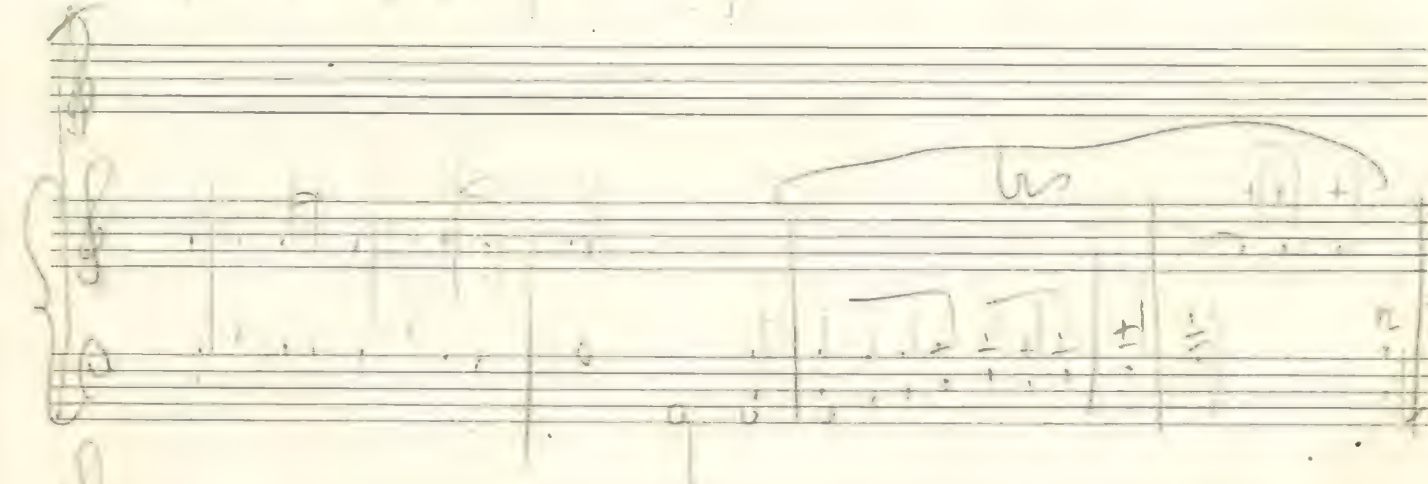
f *Cres*
fier-y tri-al true, 'tis thine to cher-ish 'tis thine to cher-ish




hap- - - - - pe-er weal or woe!



les



one



Handwritten musical score for the first system, featuring four staves with treble and bass clefs, various notes, rests, and accidentals.

Handwritten musical score for the second system, including lyrics "There is a land beyond the roll my son" written below the staves.

Handwritten musical score for the third system, including lyrics "land of the living" written below the staves.

No 4.

"Love of my youthful days"

Arthur

Love of my youth-ful days my loved one still -- loved with a love that

warm-eth with the years; Sore have I sighed for this thir-ee hap-py hour, To

Guinevere

rall Love of my youth-ful days my loved one still --
a tempo

bind our souls in gold-en bonds of love.

my loved one still

rall a tempo

Looved with a love that warm-eth with the years, Sore have I sighed for
my lov'd one still, Sore have I

this thrice hap-py hour, To bind our souls in gold-en bonds of love.
sighed to bind our souls in gold-en, gold-en bonds of love.

Sore have I sighed for this thrice hap-py hour, To
Sore have I sighed for this thrice hap-py hour, to bind our souls in

bind our souls in gold-en bonds of love, of love, Sore have I
gold-en bonds of love, of love of love, Sore have I

sighed for this thrice hap-py hour... sore have I sighed for this thrice hap-py
sighed for this thrice hap-py hour, Sore, sore-----sore have I

hour... to bind our souls in gold-en bonds of love, to bind our souls in
sighed... sore have I sighed, sore have I sighed to bind our souls in

Handwritten musical score for a song titled "Golden Bonds of Love". The score is written on three staves. The top two staves are for the vocal melody, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics "gold - - en bonds of love." are written under the vocal staves. The piano accompaniment features a flowing melody in the right hand and a more rhythmic, chordal accompaniment in the left hand.

gold - - en bonds of love.

gold - - en bonds of love.

Handwritten musical score for piano accompaniment, consisting of two staves. The key signature is one sharp (F#), and the time signature is 4/4. The music features a flowing melody in the right hand and a more rhythmic, chordal accompaniment in the left hand.

Handwritten musical score for a song titled "Guinerere". The score is written on three staves. The top staff is for the vocal melody, and the bottom two staves are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics "Love of my youth-ful days thine ac - - cents thrill, my bo - som throb-bing?" are written under the vocal staff. The piano accompaniment features a flowing melody in the right hand and a more rhythmic, chordal accompaniment in the left hand.

Guinerere

Love of my youth-ful days thine ac - - cents thrill, my bo - som throb-bing?

Handwritten musical score for the first system. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one sharp (F#). The vocal line begins with a fermata on a whole note, followed by a melody. The lyrics are written below the vocal line. The piano accompaniment features a series of sixteenth-note chords in the right hand and a bass line in the left hand. A circular library stamp is visible in the upper right corner.

f
with the love of years, Stay, hap-py mom-ent, tar-ry bles-sed hour! that

Handwritten musical score for the second system. It continues the vocal and piano parts from the first system. The vocal line has a fermata on a whole note. The piano accompaniment continues with similar rhythmic patterns. The lyrics are written below the vocal line.

binds our souls in gold-en bonds of love - that binds our

Handwritten musical score for the third system. It concludes the piece. The vocal line ends with a fermata on a whole note. The piano accompaniment ends with a final chord. The lyrics are written below the vocal line.

souls in gold-en bonds of love.

stay! stay! stay, hap-py mom-ents stay!

stay! stay! stay, hap-py mom-ents stay! - stay! stay hap-py mom-ents stay!

Love of my youth-ful days thine ac-cent's thrill, my bo-som

Love of my youth-ful days my loved one still - - - - - loved with a love that

throb - bing with the love of years, Stay, hap - py mom - ent, tar - ry bles - sed
warm - eth with the years, Sore have I sighed for this thrice hap - py hour, To

hour, that binds our souls in gold - en bonds of love! that
bind our souls in gold - en bonds of love

binds our souls in gold - en bonds of love! in gold - en bonds of
bind our souls in gold - en bonds of love!

love, my loved one
love of my youth-ful days my loved one

The first system of a handwritten musical score. It consists of three staves. The top staff is a vocal line with lyrics 'love, my loved one'. The middle staff is another vocal line with lyrics 'love of my youth-ful days my loved one'. The bottom staff is a piano accompaniment for a grand piano, showing chords and melodic lines. The notation is in treble and bass clefs with a key signature of one sharp (F#).

still!
still!

The second system of the handwritten musical score. It also consists of three staves. The top staff is a vocal line with the lyric 'still!'. The middle staff is another vocal line with the lyric 'still!'. The bottom staff is a piano accompaniment. The notation continues with various musical symbols and rests. The handwriting is in ink on aged paper.

Four empty musical staves at the bottom of the page, arranged in two pairs of two staves each. They are blank, with no notation or lyrics.

Love of my youthful days'

Duet
Soprano & Tenor

No. 4

Arthur

Love of my youth-ful days my loved one still... Loved with a love that

warm-eth with the years; Sore have I sighed for this thrice hap-py hour, So

Gueniver

Love of my youth-ful days my lov'd one still -
bind our souls in gold-en bonds of love. my loved one still,

Lored with a love that warm-eth with the years Sore have I sighed for
my lov'd one still, Sore have I

this three hap-py hour, To bind our souls in gold-en bands of love.
sighed to bind our souls in gold en, gold-en bands of love.

Sore have I sighed for this three happy hour, To
Sore have I sighed for this three happy hour, To bind our souls in

bind our souls in gold-en bonds of love, of love, Sore have I
gold-en bonds of love, of love, of love, Sore have I

sighed for this thrice hap-py hour - - - sore have I sighed for this thrice hap-py
sighed for this thrice hap-py hour, Sore, sore - - - - - sore have I

hour - - - to bind our souls in gold-en bonds of love, to bind our souls in
sighed - - - sore have I sighed, sore have I sighed to bind our souls in

gold - en bonds of love.

gold - en bonds of love.

Crescendo

Love of my youth-ful days thine ac - cents thrill, my bo - som throb - bing

with the love of years, Stay, hap - py mom - ent tar - ry blest hour! that

binds our souls in gold-en bonds of love - - - - - that binds our

souls in gold-en bonds of love.

stay! stay! stay, hap-py mom-ents stay!

stay! stay! stay, hap-py mom-ents stay! stay! stay happy moment stay!

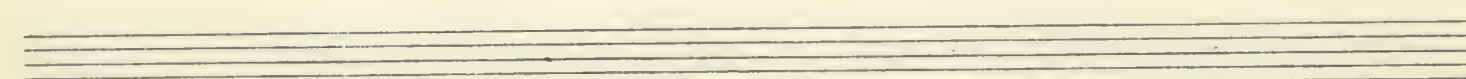
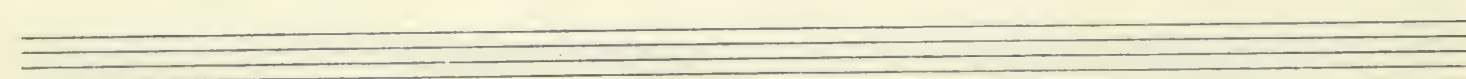
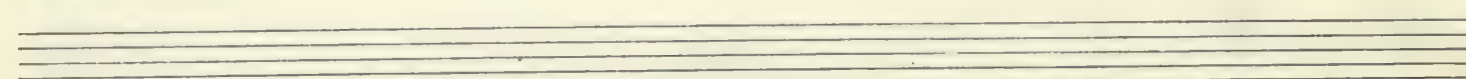
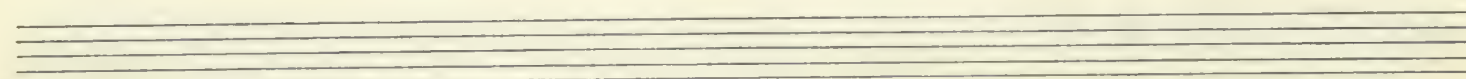
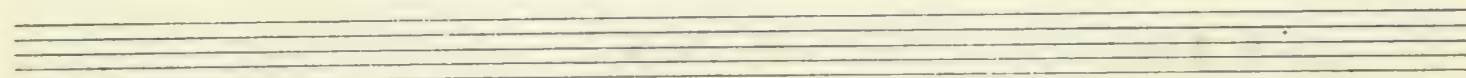
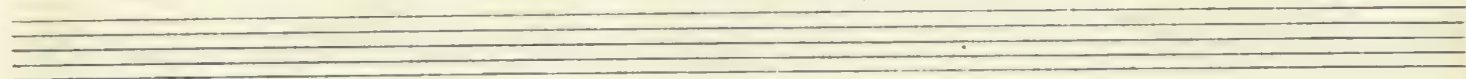
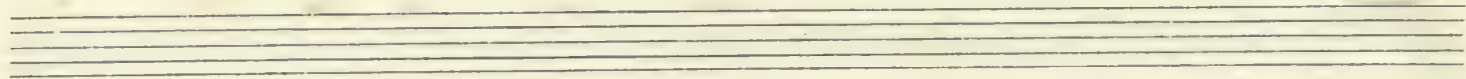
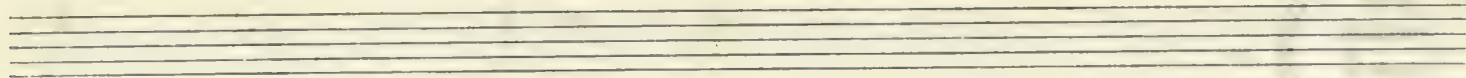
Love of my youth-ful days thine ac-cent's thrill, my bo-som
Love of my youth-ful days my loved one still ----, loved with a love that

throbbing with the love of years, Stay, hap-py mom-ent, tar-ry bles-sed
warm-eth with the years, Some have I sighed for this thrice hap-py hour, To

hour, that binds our souls in gol-den bonds of love! that
bind our souls in gold-en bonds of love - - - - - to

binds our souls in gol-den bonds of love! in gold-en bonds of love.
bind our souls in gol-den bonds of love!

my loved one still!
love of my youth-ful days my loved one still!



No. 5

Chorus. "Knights of the table round"

Tenor & Bass

fp *allegro*

Tenor
Knights of the ta-ble round, fierce in the fray---Joy-ful-ly

Bass
Knights of the ta-ble round, fierce in the fray---Joy-ful-ly

fp

cel - e - brate this hap - py day. Knights of the ta - ble round,

fierce in the fray - Joy-ful-ly cel-e-brate this hap-py

day! Hail! to our nob-le prince Arthur the bold,

hail! to the vic-tor of con-tests un-told - hail! to the

Handwritten musical score for the first system. It consists of two vocal staves (Soprano and Alto) and a piano accompaniment with Treble and Bass clefs. The key signature has two sharps (F# and C#), and the time signature is common time (C). The lyrics are: "nob--le chief Ar-thur the bold, hail! to the vic-tor of". The piano part features chords and moving lines in both hands.

Handwritten musical score for the second system. It continues the vocal and piano parts from the first system. The lyrics are: "con-tests un-told, of con-tests un-told." with a "rit" (ritardando) marking above the second vocal staff. The piano accompaniment continues with chords and moving lines. A "f" (forte) marking is present in the piano part.

Handwritten musical score for the third system. It shows the continuation of the vocal and piano parts. The piano part has a final cadence with a whole note chord. The system concludes the page.

Knights of the ta-ble round, let the wine flow - - - Brim-ming the

Knights of the ta-ble round, let the wine flow - - - Brim-ming the

This system contains the first two staves of the musical score. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves, with hyphens indicating syllables that span across measures. The first staff ends with a double bar line and repeat dots.

beak-ers of beat-en gold glow. Hail! to the roy-al bride

beak-ers of beat-en gold glow. Hail! to the roy-al bride

This system contains the next two staves of the musical score. The notation continues from the first system. The lyrics are written below the staves, with hyphens indicating syllables that span across measures. The second staff ends with a double bar line and repeat dots.

liss-ome and gay, Fair as the sun-merdawn's sil-ver robed ray

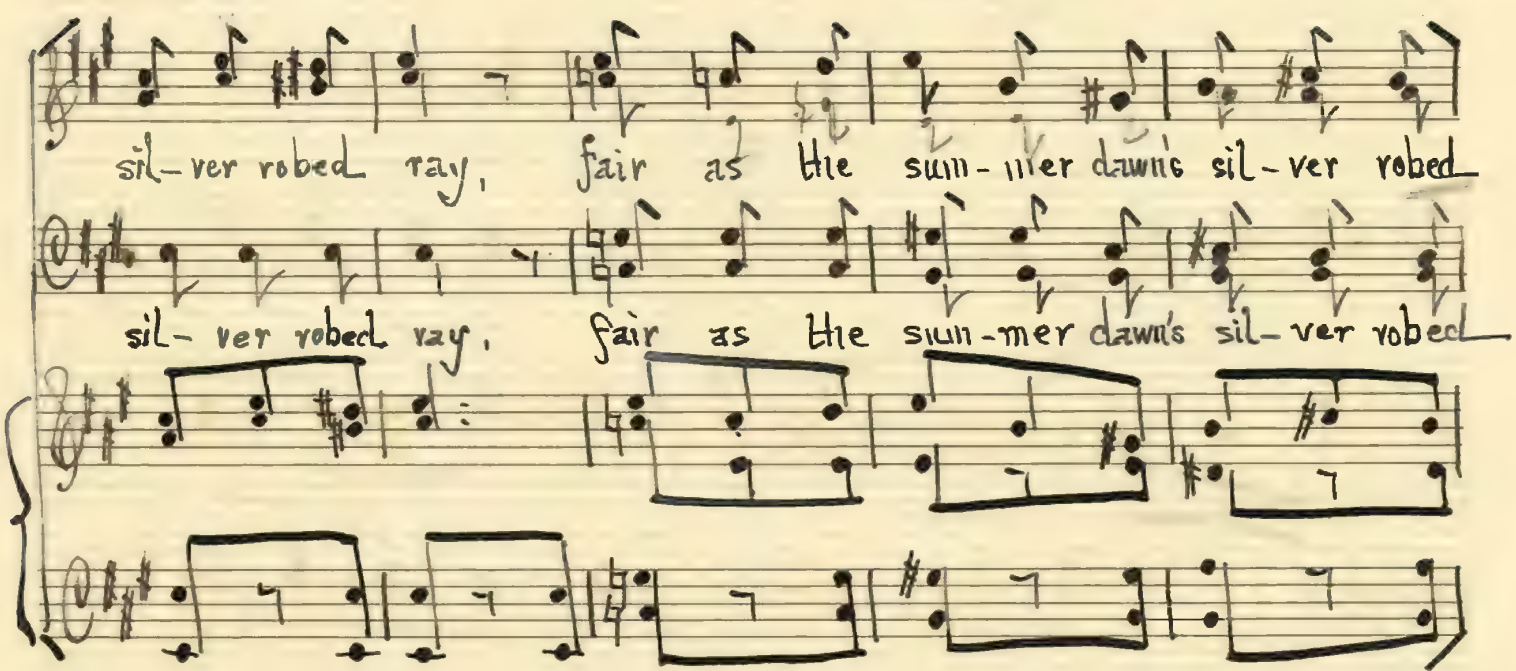
liss-ome and gay, Fair as the sun-merdawn's sil-ver robed ray

This system contains the final two staves of the musical score on this page. The notation continues from the previous systems. The lyrics are written below the staves, with hyphens indicating syllables that span across measures. The second staff ends with a double bar line and repeat dots.

hail! to the roy-al bride liss-ome and gay, Fair as the sum-mer dawns
hail! to the roy-al bride liss-ome and gay, Fair as the sum-mer dawns

The first system of the handwritten musical score consists of four staves. The top two staves are vocal parts, with lyrics written below them. The bottom two staves are for piano accompaniment. The music is written in treble and bass clefs with a key signature of one sharp (F#). The lyrics are "hail! to the roy-al bride liss-ome and gay, Fair as the sum-mer dawns".

sil-ver robed ray, fair as the sum-mer dawns sil-ver robed
sil-ver robed ray, fair as the sum-mer dawns sil-ver robed

The second system continues the musical piece with four staves. The vocal parts and piano accompaniment follow the same structure as the first system. The lyrics are "sil-ver robed ray, fair as the sum-mer dawns sil-ver robed".

ray. hail! hail! hail! Knights of the
ray. hail! hail! hail! Knights of the

The third system concludes the piece with four staves. The vocal parts end with a flourish marked "hail!" and "Knights of the". The piano accompaniment provides a final harmonic support. The lyrics are "ray. hail! hail! hail! Knights of the".

Handwritten musical score for the first system. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics for the vocal parts are: "ta-ble round, fierce in the fray - Joy-ful-ly cel-e-brate". The piano accompaniment features chords and moving lines in both hands.

Handwritten musical score for the second system. It continues the four-staff format. The lyrics for the vocal parts are: "hail! this hap-py day! this hap-py day! this hap-py day!". The piano accompaniment continues with harmonic support for the vocal lines.

Handwritten musical score for the third system. It continues the four-staff format. The lyrics for the vocal parts are: "this hap-py day! this hap-py day!". The piano accompaniment includes dynamic markings such as *rall* (rallentando) and *f* (forte). The system concludes with a final vocal phrase and piano accompaniment.

Handwritten musical notation for the first system, featuring a treble and bass staff. The key signature is one sharp (F#). The notation includes various notes, rests, and dynamic markings: *mp* (mezzo-piano) and *pp* (pianissimo). A *ped* (pedal) marking is present under the first measure. A circled number '2' is visible in the upper right corner of the system.

Handwritten musical notation for the second system, featuring a treble and bass staff. The key signature is one sharp (F#). The notation includes various notes, rests, and dynamic markings: *mp* (mezzo-piano) and *pp* (pianissimo). A circled number '2' is visible in the upper right corner of the system.

Handwritten musical notation for the third system, featuring a treble and bass staff. The key signature is one sharp (F#). The notation includes various notes, rests, and dynamic markings: *ppp* (pianississimo). A circled number '2' is visible in the upper right corner of the system.

Handwritten musical notation for the fourth system, featuring a treble and bass staff. The key signature is one sharp (F#). The notation includes various notes, rests, and dynamic markings: *ppp* (pianississimo). A circled number '2' is visible in the upper right corner of the system.

Five empty musical staves at the bottom of the page, consisting of two treble staves and three bass staves.



Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

"Shine brightly star of day"

Chorus of Maidens

Sop.

Shine brightly star of day, nor spare thy

Alto

leggiero e staccato -

Shine bright-ly star of day, nor spare thy

glit-tring ray, the brid-al morn-ing must all gold-en be!

glit-tring ray, the brid-al morn-ing must all gold-en be!

Blow soft-ly west-ern wind-- in cool-ing zeph-yrs Kind, a-cross the ryth-mic

Blow soft-ly west-ern wind-- in cool-ing zeph-yss Kind, a-cross the ryth-mic

reg-ions of the sea Shine bright-ly star of day,
reg-ions of the sea Shine bright-ly star of day,
--- nor spare thy glit-tring ray, the brid-al morn-ing must all gold--- en
--- nor spare thy glit-tring ray, the brid-al morn-ing must all gold--- en
be! Blow soft-ly west-ern wind, in cool-ing zeph-yrs Kind, A-
be! Blow soft-ly west-ern wind, in cool-ing zeph-yrs Kind, A-

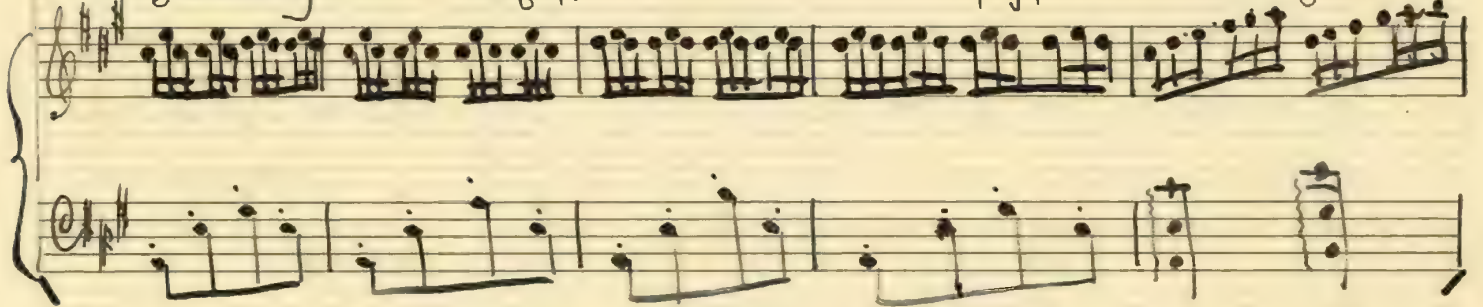
Handwritten musical score for the first system. It consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "cross the ryth-mic reg-ions of the sea" followed by a dashed line and "a-cross the ryth-mic". The piano accompaniment is written in treble and bass clefs with a key signature of two sharps (F# and C#). The lyrics are written below the vocal staves.

Handwritten musical score for the second system. It continues the vocal and piano parts from the first system. The lyrics "reg-ions of the sea" are written below the vocal staves. The piano accompaniment includes a section marked "rallentando" and "2 bars". The lyrics "reg-ions of the sea" are written below the vocal staves.

Handwritten musical score for the third system. It features piano accompaniment in treble and bass clefs with a key signature of two sharps (F# and C#). The lyrics "reg-ions of the sea" are written below the vocal staves.

f
Sing' sweet-ly lark on high, mav-is and merle re-ply, And let the groves with

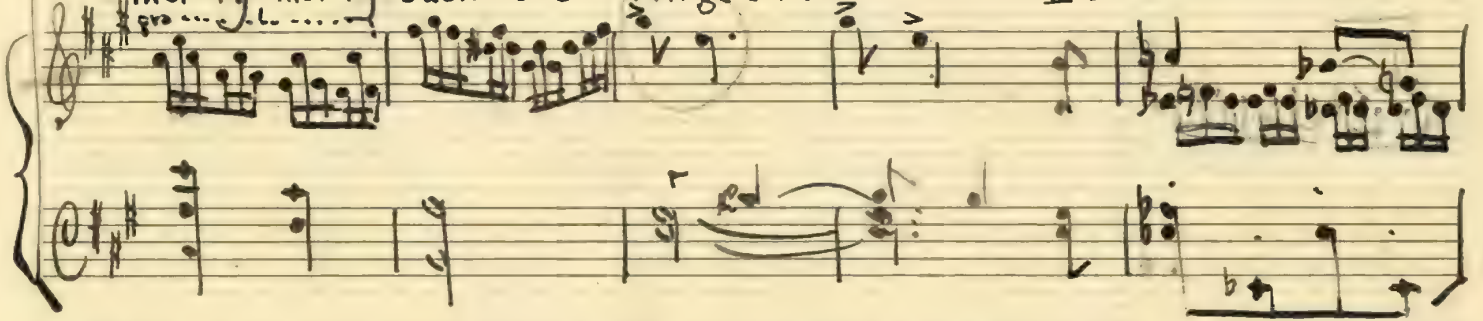
f
Sing' sweet-ly lark on high, mav-is and merle re-ply, And let the groves with



mer-ry, mer-ry cuck-oo's ring'----- Ye tim-id-----

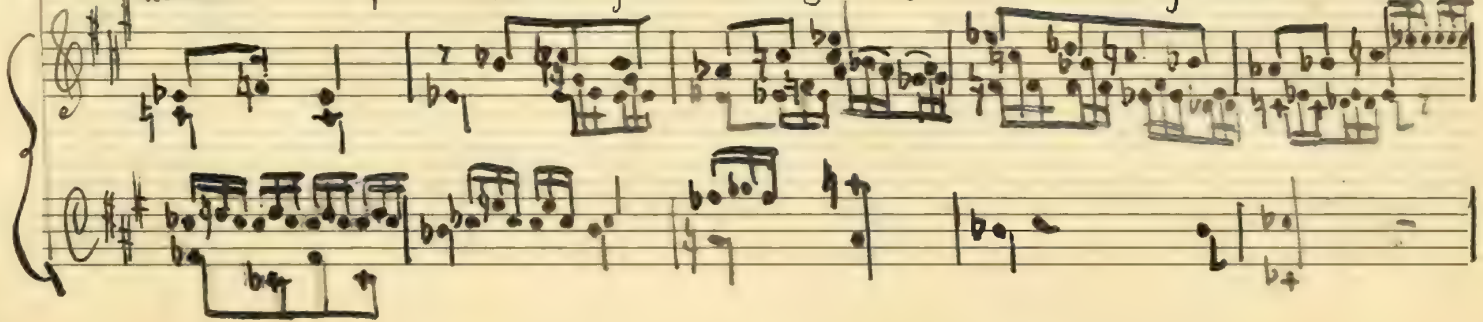
mer-ry mer-ry cuck-oo's ring'----- Ye tim-id

2



wood-doves too, Cease not your lov-ing coo----- cease not your lov-----

wood-doves too, cease not your lov-ing coo----- cease not your lov-----



Handwritten musical score for a song, featuring vocal lines and piano accompaniment. The score is written on ten staves, with the first five staves forming the first system and the last five staves forming the second system. The key signature is one sharp (F#) and the time signature is 4/4.

First System (Staves 1-5):

- Staff 1 (Vocal):** Contains the lyrics "ing coo" followed by a long dash and "Ye tim-id wood-doves too".
- Staff 2 (Vocal):** Contains the lyrics "ing coo" followed by a long dash.
- Staff 3 (Piano):** Features a complex piano accompaniment with many beamed sixteenth notes.
- Staff 4 (Piano):** Continues the piano accompaniment.
- Staff 5 (Piano):** Continues the piano accompaniment.

Second System (Staves 6-10):

- Staff 6 (Vocal):** Contains the lyrics "cease not your lov-ing coo, your lov-ing".
- Staff 7 (Vocal):** Contains the lyrics "your lov-ing coo, your lov-ing".
- Staff 8 (Piano):** Features a complex piano accompaniment with many beamed sixteenth notes.
- Staff 9 (Piano):** Continues the piano accompaniment.
- Staff 10 (Piano):** Continues the piano accompaniment.

Third System (Staves 11-15):

- Staff 11 (Vocal):** Contains the lyrics "coo... that all the woods may tune-ful tri-but bring, that".
- Staff 12 (Vocal):** Contains the lyrics "that all the woods may tune-ful tri-but bring, that".
- Staff 13 (Piano):** Features a complex piano accompaniment with many beamed sixteenth notes.
- Staff 14 (Piano):** Continues the piano accompaniment.
- Staff 15 (Piano):** Continues the piano accompaniment.

The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *res* (respiratory). There are also some handwritten annotations and corrections throughout the piece.

cres all the woods may tune-ful tri-but bring'-----, *pp molto dolce* Blow soft-ly
cres all the woods may tune-ful tri-but bring'-----, *pp molto dolce* Blow soft-ly
pp

west-ern-wind, in cool-ing' zeph-yrs Kind, A-cross the ryth-mic
west-ern wind, in cool-ing' zeph-yrs Kind, A-cross the ryth-mic
cr

reg-ions of the sea----- A-cross the ryth-mic
reg-ions of the sea A-cross the ryth-mic

rallentando.

reg-ions of the sea - - - - - !

rallentando.

reg-ions of the sea - - - - - !

The musical score is written on four staves. The first two staves are for the voice, and the last two are for the piano. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'rallentando.' above the first two staves. The lyrics 'reg-ions of the sea' are written below the first two staves, with a dashed line indicating a long note. The piano part features a complex, flowing melody with many beamed sixteenth and thirty-second notes. The score ends with a double bar line and repeat dots on the fourth staff.

Ten empty musical staves for additional notation.



Handwritten musical notation on ten staves. The notation is written in dark ink and includes various musical symbols such as notes, rests, and bar lines. The first staff begins with a treble clef. The notation is spread across the page, with some staves containing more notes than others. There are some small stains and marks on the paper, particularly on the left side of the first staff.

No. 6.

10

"Fairer than the phosphor sheen"

Trio.

The piano introduction consists of two systems of staves. The first system has a treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The second system has a grand staff with treble and bass clefs, also in two flats and common time. The music is written in a simple, flowing style.

Tenor

Arthur

The Tenor vocal line for Arthur begins with the lyrics "Fair-er than the phos-phor sheen, of the bright ce-les-tial Queen". The piano accompaniment features a treble and bass staff. The bass line has four measures with notes marked with a double bar line and a small 'n' underneath. The second system of the Tenor part continues with the lyrics "maid-en of the match-less mien, Be my Guin-e-vere". The piano accompaniment continues with a similar melodic and harmonic structure.

Sop:

Guin-e-vere

The Soprano vocal line begins with the lyrics "Fair-er than the gold-en gleam, of the glazm-in on the stream". The piano accompaniment continues with a treble and bass staff, maintaining the harmonic support for the vocal lines.

Merlin

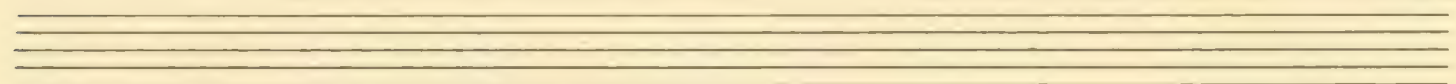
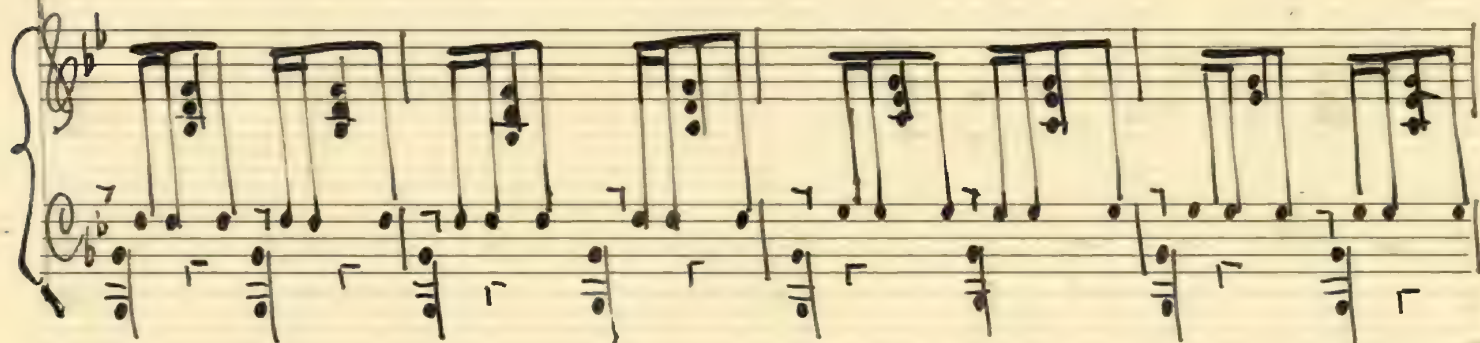
her - o of my youth - ful dream, I'm thy Guin - e - vere! Bright - ly wakes the

wed - ding day, Brid - al bells ring mer - ri - ly! But the love will

pass a - way of thy Guin - e - vere, of thy Guin - e - vere,

p
Fair-er than the gold-en gleam, of the gloam-in' on the stream,

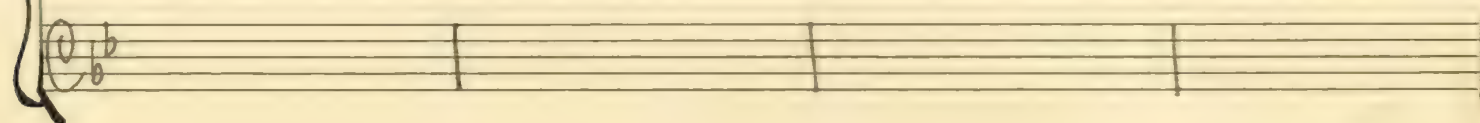
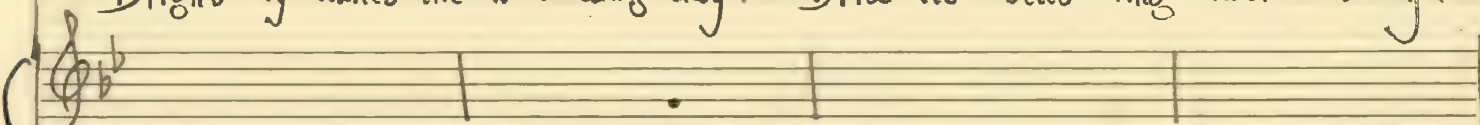
Fair-er than the sil-ver sheen, of the bright ce—



f
hor-o of my youth-ful dream, her-o of my youth-ful dream, I'm

les-tial Queen, Maid-en of the match-less mien, Be my Guin-e-

f
Bright-ly wakes the wed-ding' day. Brid-al bells ring mer-ri-ly!



Handwritten musical score for the first system. It consists of three staves: a vocal staff (treble clef), a vocal staff (treble clef), and a piano accompaniment staff (grand staff). The lyrics are: "thy Gain - e - vere," and "vere,". The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

--- thy Gain - e - vere,

- vere,

Yet the love will pass a-way, Yet the love will pass a-way,

Handwritten musical score for the second system. It continues the vocal and piano parts from the first system. The lyrics are: "Fair - er than the", "Fair - er than the", "of thy Gain - e - vere.", and "of thy Gain - e - vere.". The piano accompaniment continues with a similar complex, flowing melody. The key signature remains two flats (B-flat and E-flat), and the time signature is 4/4.

Fair - er than the

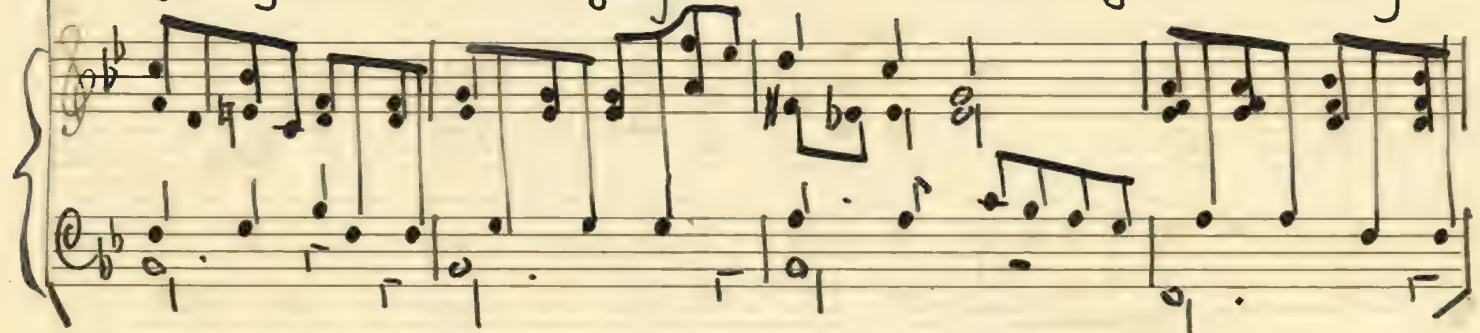
Fair - er than the

of thy Gain - e - vere. of thy Gain - e - vere.

gold - en gleam, of the gloam - in on the stream, Her - o of my

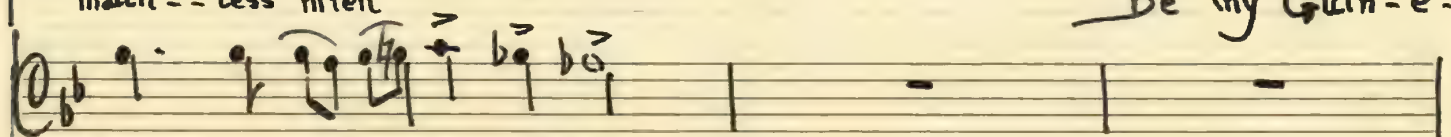
phos - phor sheen, of the bright ce - les - tial Queen, Maid - en of the

Bright - ly wakes the wed - ding day, brid - al bells ring mer - ri - ly!

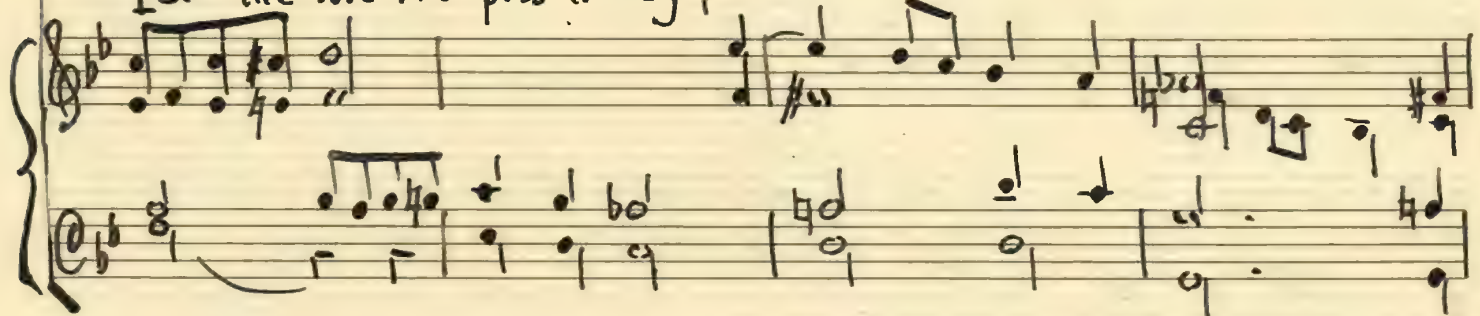


youth - ful dream, Her - o of my youth - ful dream I'm

match - less mien Be my Guin - e -



Yet the love will pass a - way,



agitato

thy Grain-e-vere.

--- vere Be my Grain-e-vere, My

Yet the love will pass a-way, of thy Grain-e-vere,

thy Grain-e-vere, thy Grain-e-vere

Grain-e-vere, my Grain-e-vere

p *lento*
maid-en of the match-less mien, Be ----- my Guin-e-vere,

maid-en of the match-less mien, be my Guin-e-vere.

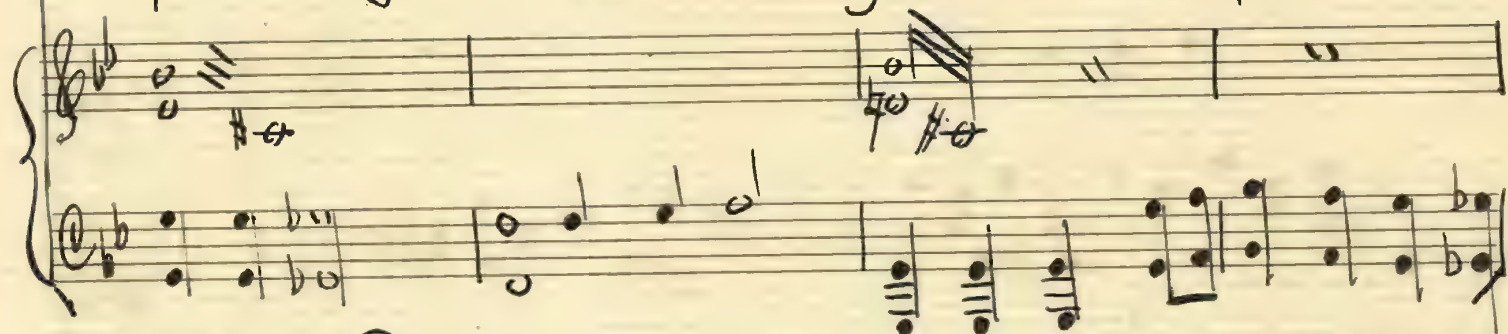
f Yet the love will

maid-en of the match-less mien, be my Guin-e-vere.

I'm thy Guin-e-vere!

Be my Guin-e-vere!

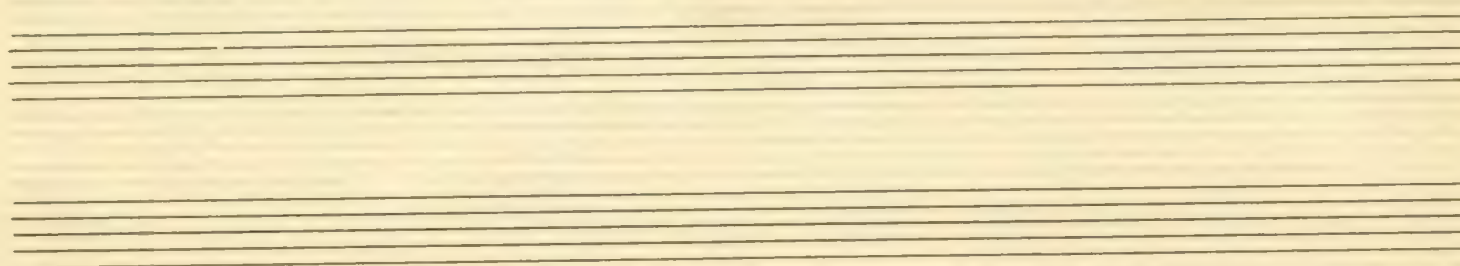
pass a-way, yet the love will pass a-way



I'm thy Guin-e-vere!

Be my Guin-e-vere!

Of thy Guin-e-vere!



"Fairer than the phosphor sheen"

Trio Sop. + Tenor
Bass

No. 6.

Tenor

Arthur moderato

Fair-er than the ^{Silver} ~~phos-phor~~ sheen, of the bright ce-les-tial queen,

maid-en of the match-less mien, Be my Queen-e-vere!

Sop = Guenevere

Fair-er than the gold-en gleam, of the gloam-in on the stream,

too close

~~Molin~~

her - o of my youth-ful dream, I'm thy Green-i-ver. Bright-ly wakes the

bar like this

wed-ding day, Brid- al bells ring mer-ri-ly! But the love will.

pass a-way Of thy Sum-mer eve, Of thy Sum-mer eve,

p

fair-er than the gold-en gleam, Of the gleam-in' on the stream,
 fair-er than the sil-ver sheen, Of the bright sel-

f

Her - o of my youth-ful dream, Her - o of my youth-ful dream I'm
f
 -es-tial Queen, Maid-en of the match-less mien, Be my Queen -
f
 Bright-ly wakes the wed-ding day, Brid-al bells ring merrily!

Handwritten musical score for the first system. It includes a vocal staff with the lyrics "thy Guin-er-ers," and a piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, both in G major. The lyrics "For the love will pass a-way, yet the love will pass a-way," are written below the vocal staff. The piano accompaniment continues with a similar melody and bass line.

Handwritten musical score for the second system. It continues the vocal and piano parts from the first system. The vocal staff has the lyrics "Fair-er than the" and "Of thy Guin-er-ers,". The piano accompaniment continues with a similar melody and bass line. The lyrics "Fair-er than the" are repeated. The piano accompaniment includes a section marked "dim." and "p".

gold-en gleam, of the gloam-in on the stream, Her-o of my
phos-phor shew, of the bright ce-les-tial Queen, maid-en of the

Bright-ly makes the wed-ding day, brid-al bells ring mer-ri-ly!

young-ful dream He-ro of my young-ful dream I'm
match-les mien Be my Gun-er—
Yet the love will pass a-way Of thy Gun-er-er.

agitato

thy Guin-er-er,

Be my Guin-er-er

my Guin-er-er,

Yet the love will pass a-way, Of thy Guin-er-er

Guin-er-er,

thy Guin-er-er,

my Guin-er-er,

maiden of the

lento

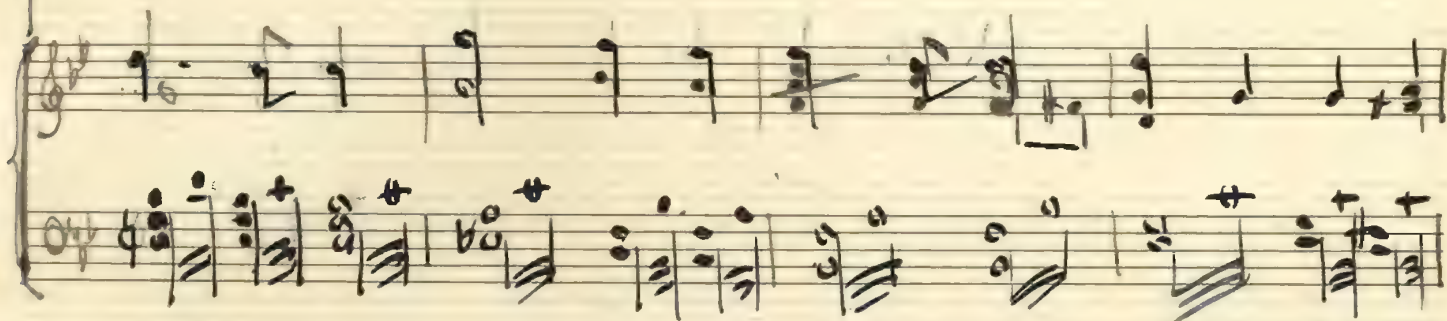
match-less mien, Be my Guin-er-er. maiden of the

match-less mien, be my Guin-er-er.

Yet the love will pass a-way,

lento

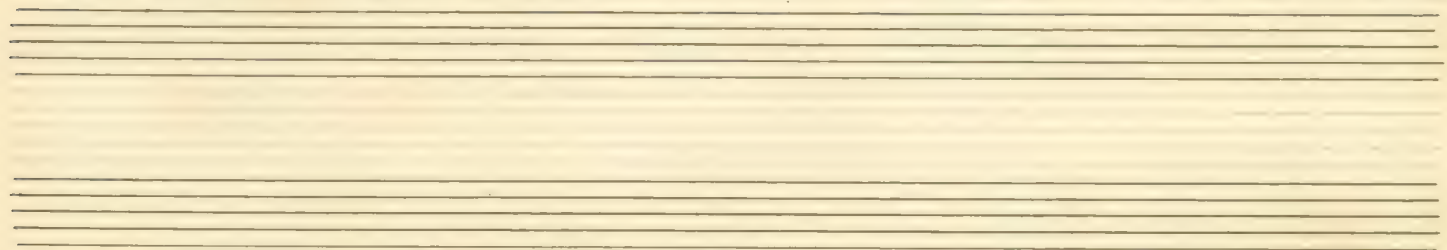
match- less mien, Be — my Guuier. or. maid- en of the



match- less mien, be my Guuier. or. or.

fr. Yet the love will pass a-way,

Here



I'm thy Guin-er-er!

Be my Guin-er-er!

Yet the love will pass a-way,

I'm thy Guin-er-er!

Be my Guin-er-er!

I'm thy Guin-er-er!

Be my Guin-er-er!

Of thy Guin-er-er!

Of thy Guin-er-er!

Of thy Guin-er-er!

Awake! awake! ye bands!

Chorus

con spirito

Handwritten musical score for the Chorus, featuring four staves. The lyrics are "A-wake! a-wake! a-wake!". The notation includes dynamic markings such as *f* (forte) and *cres* (crescendo), and phrasing slurs. The first three staves are in treble clef, and the fourth is in bass clef.

Piano

Handwritten musical score for the Piano accompaniment, consisting of two staves. The notation includes dynamic markings such as *f* (forte) and *cres* (crescendo), and features complex rhythmic patterns with triplets and sixteenth notes.

Soprano

Handwritten musical score for the Soprano voice part. The lyrics are "A-wake ye bands and sing, Un-to the trem-bling". The notation includes dynamic markings such as *f* (forte).

Alto

Handwritten musical score for the Alto voice part. The lyrics are "A-wake ye bands and sing, Un-to the tremb-ling". The notation includes dynamic markings such as *f* (forte).

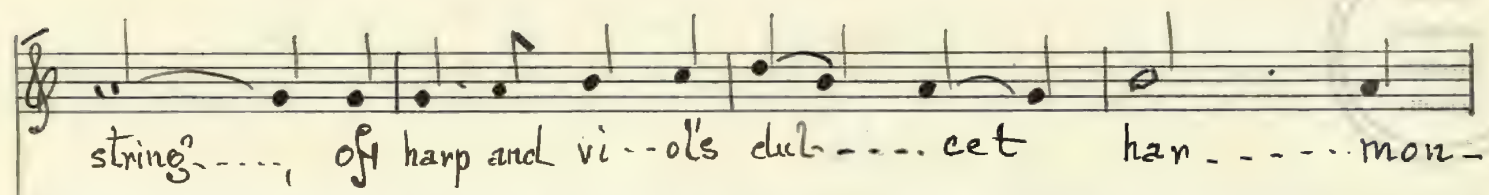
Tenor

Handwritten musical score for the Tenor voice part. The lyrics are "A-wake ye bands and sing, un-to the tremb-ling". The notation includes dynamic markings such as *f* (forte).

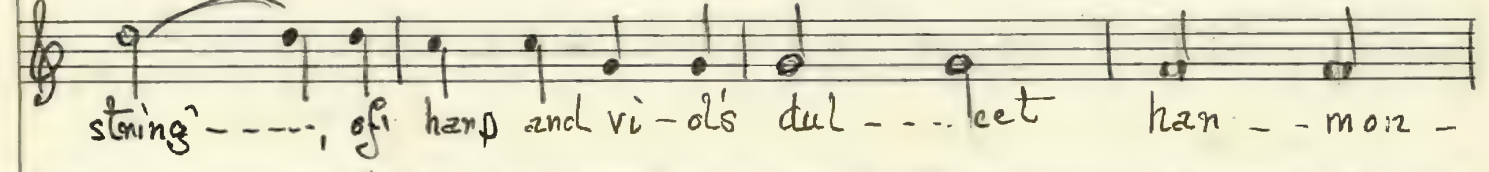
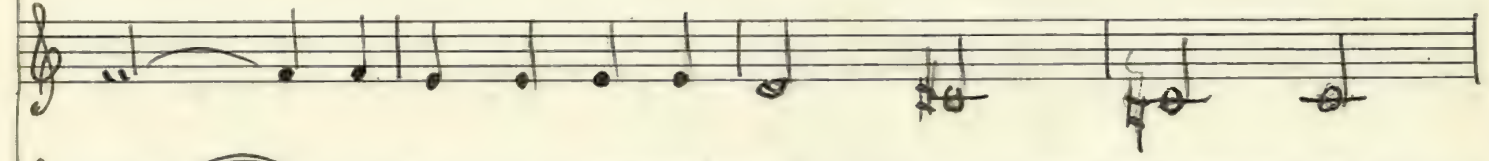
Bass

Handwritten musical score for the Bass voice part. The lyrics are "A-wake ye bands and sing, Un-to the tremb-ling". The notation includes dynamic markings such as *f* (forte).

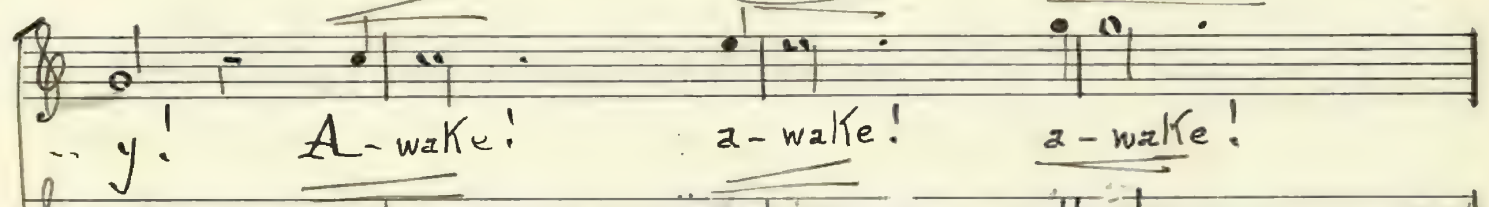
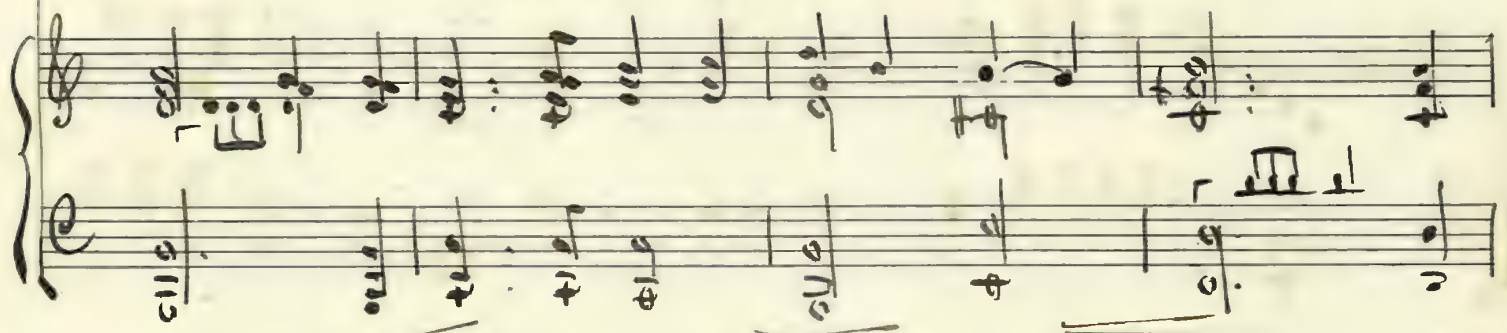
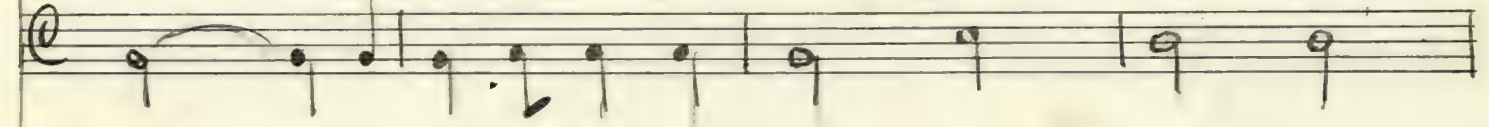
Handwritten musical score for the Piano accompaniment, continuing from the previous section. The notation includes dynamic markings such as *f* (forte) and features complex rhythmic patterns with triplets and sixteenth notes.



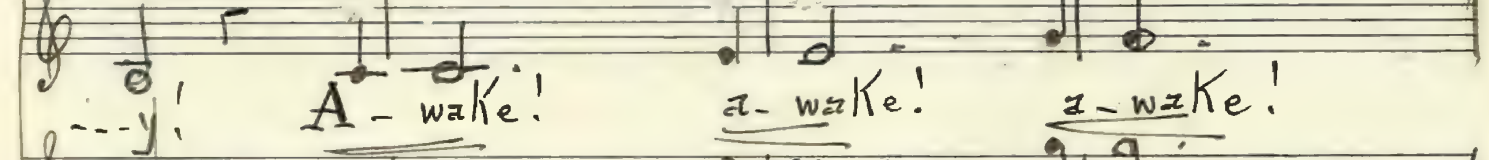
string-----, of harp and vi--ol's dul-----cet han-----mon-



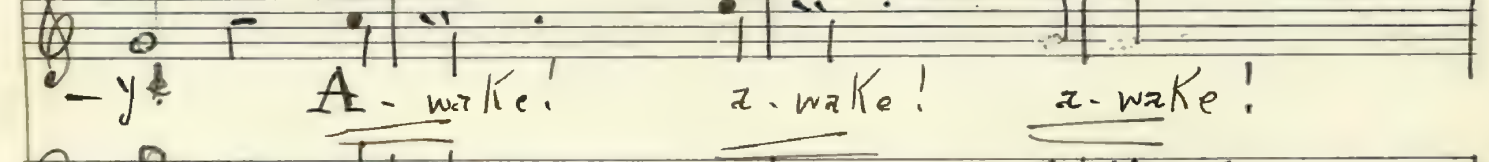
string-----, of harp and vi-ol's dul-----cet han-----mon-



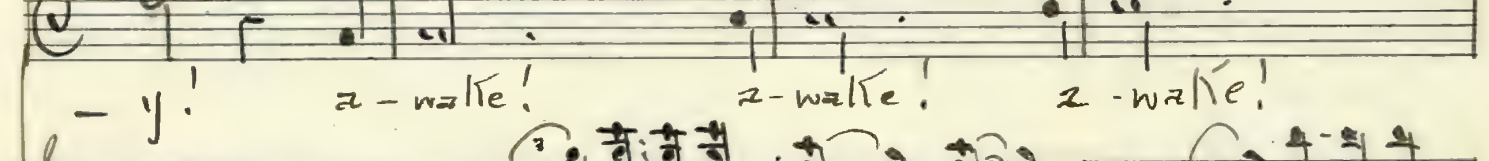
- y! A-wake! a-wake! a-wake!



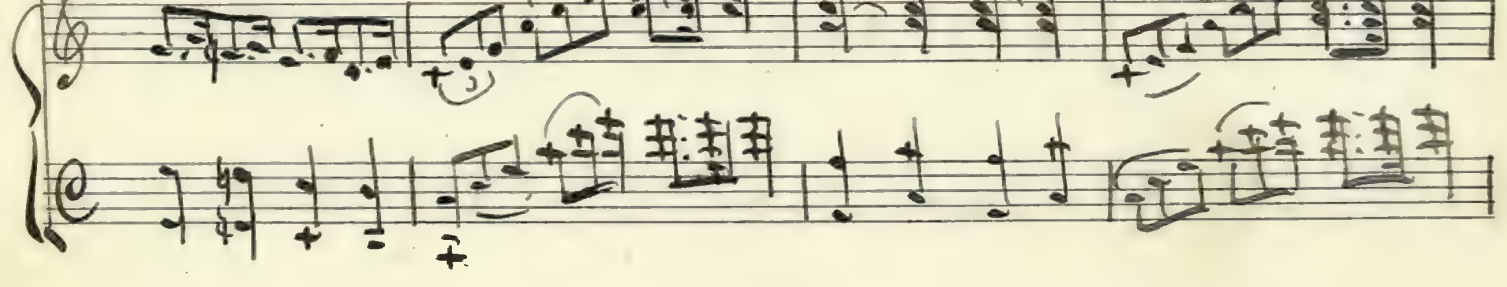
- y! A-wake! a-wake! a-wake!



- y! A-wake! a-wake! a-wake!



- y! a-wake! a-wake! a-wake!





A--wake ye bards and sing'----- un--to the trem-bling'

A--wake ye bards ^{and} sing' ^{and} sing' un--to the trem-bling'

A--wake ye bards and sing' ^{and} sing' ^{and} sing' un--to the trem-bling'

A--wake ye bards and sing' and sing' un--to the trem-bling'

string' of harp and vio-ls dulcet har--mon--

string' of harp and vi--ols dulcet har--mon--

string' of harp and vi--ols dulcet har--mon--

Handwritten musical score for two voices and piano. The first system shows two vocal staves with lyrics: "The pipe and ta-bor bring, the pipe and ta-bor". The piano accompaniment is on a grand staff with a treble and bass clef. The music is in 2/4 time and G major.

--y The pipe and ta-bor bring, the pipe and ta-bor

--y The Pipe and ta-bor bring, the pipe and ta-bor

Piano accompaniment for the first system, featuring a treble and bass clef. The music is in 2/4 time and G major, with a key signature of one sharp (F#).

Handwritten musical score for two voices and piano. The second system shows two vocal staves with lyrics: "bring, and let the trum-pet ring, and let the trum-pet ring! Re...". The piano accompaniment is on a grand staff. Dynamics include *fr* (forte) and *cres* (crescendo).

bring, and let the trum-pet ring, and let the trum-pet ring! Re...

bring, and let the trum-pet ring and let the trum-pet ring! Re -

And let the trum-pet ring, the trum-pet ring, Re -

Piano accompaniment for the second system, featuring a treble and bass clef. The music is in 2/4 time and G major, with a key signature of one sharp (F#).

And let the trum-pet ring, the trum-pet ring - Re -



Handwritten musical score for a hymn, featuring vocal staves and piano accompaniment. The lyrics are: "sound in hy-men - e - - al sym - - - phon - - y, re-sound in hy-men -"

The score is written on multiple staves. The vocal parts (Soprano, Alto, Tenor, Bass) are written in treble and bass clefs. The piano accompaniment is written in grand staff (treble and bass clefs). The lyrics are written below the vocal staves.

The lyrics are: "sound in hy-men - e - - al sym - - - phon - - y, re-sound in hy-men -"

The score includes various musical notations such as notes, rests, and accidentals. The piano part features chords and arpeggiated figures. The lyrics are written in a cursive, handwritten style.

p

Ye flowers of varied hue, my-sote and speed-well blue, an

-em-on-e, an-em-on-e, and per-fumed eg-lan-tine, To

cres

deck the peer-less bride, a-against her nup-tial tide--; with

wreaths of rose and myr-tle en-ter-twine! with wreaths of

rose and myr-tle in-ter-twine, with wreaths of

rose and myr-tle in-ter-twine


rall. *a tempo*

rall. *a tempo*

(?)

A

A

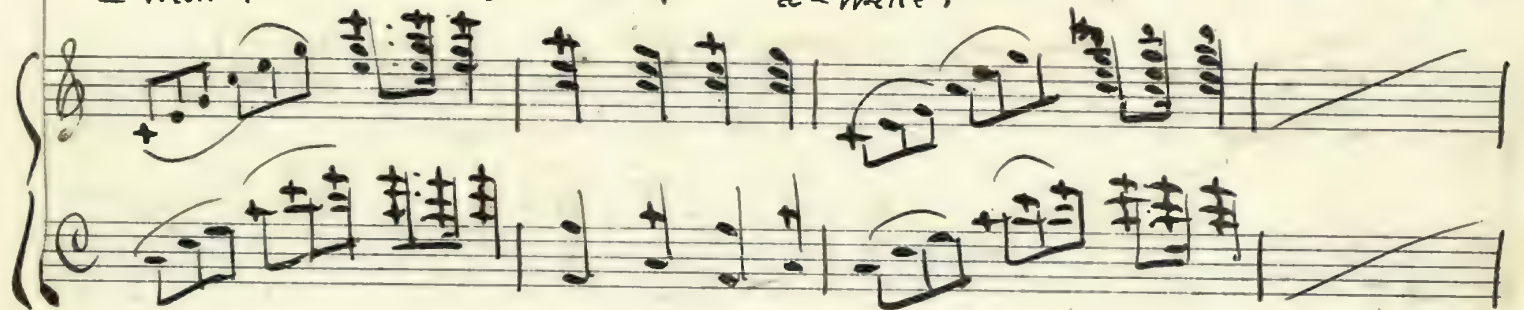


- wake! a - wake! a - wake!

- wake! a - wake! a - wake!

- wake! a - wake! a - wake!

- wake! a - wake! a - wake!

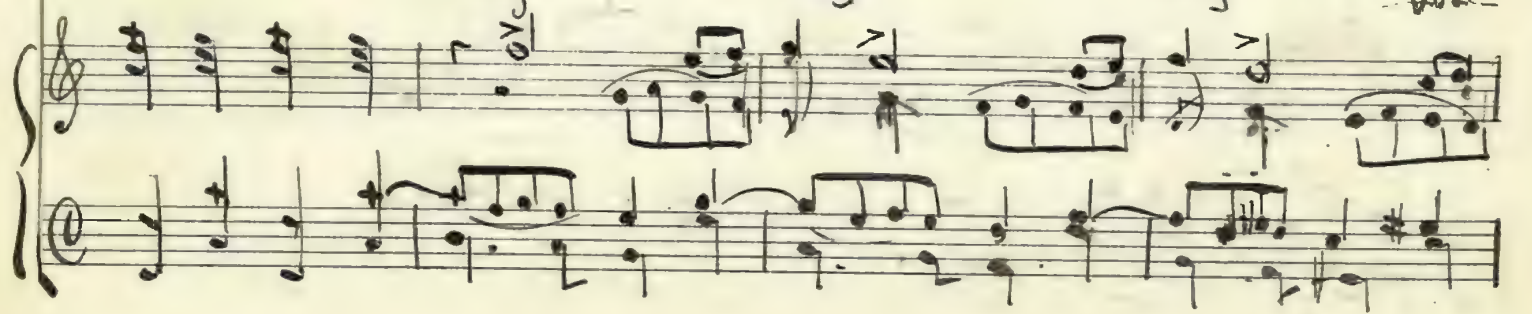


A - wake ye bands and sing'-----un - to the

Sing..... Sing..... Sing.....

A - wake ye bands and sing'-----un - to the trem - bling

Sing..... Sing..... Sing.....



tremb-ling string?-- a-wake ye bards and sing?----- un--

..... u Sing Sing un--

string? Sing Sing -----

to the tremb-ling string, a--wake ye bards and sing, un--

to the tremb-ling string, a--wake ye bards and sing, un--

to the tremb-ling string. Of harp----- and vi-----ols

to the tremb-ling string Of harp----- and vi-----ols

Sing-----to the tremb-ling string. Of harp----- and vi-----ols

to the tremb-ling string. Of harp and vi-----ols

to the tremb-ling string. Of harp and vi-----ols

Handwritten musical score for the first system. It consists of four staves. The top two staves are vocal parts with lyrics: "dul-cet har-mon-y, Of harp and vi-ols dul- - - cet -" and "har-mon - - - y, dul-cet, dul-cet". The bottom two staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C).

Handwritten musical score for the second system. It continues the vocal and piano parts from the first system. The lyrics continue: "har - - - mon - - - y, Of harp and vi - - - ols' dul-cet har-mon -" and "har-mon - - - y. Of harp and vi - - - ols' dul-cet ha-mon -". The piano accompaniment includes a section marked with a forte (f) dynamic and a tempo marking of "Andante". The key signature remains one flat, and the time signature is common time.



Handwritten musical score for voice and harp. The score is written on ten staves. The first three staves are for the voice, and the last four are for the harp. The lyrics are written below the voice staves.

Lyrics:

---y!
---y!
---y!
---y!
Ye flow-ers of varied hue, my-rose and speed-well
blue, An-em-on-e, an-em-on-e, and per-fum'd eg-lan-tine; To
An-em-on-e, an-em-on-e, and per-fum'd eg-lan-tine, To

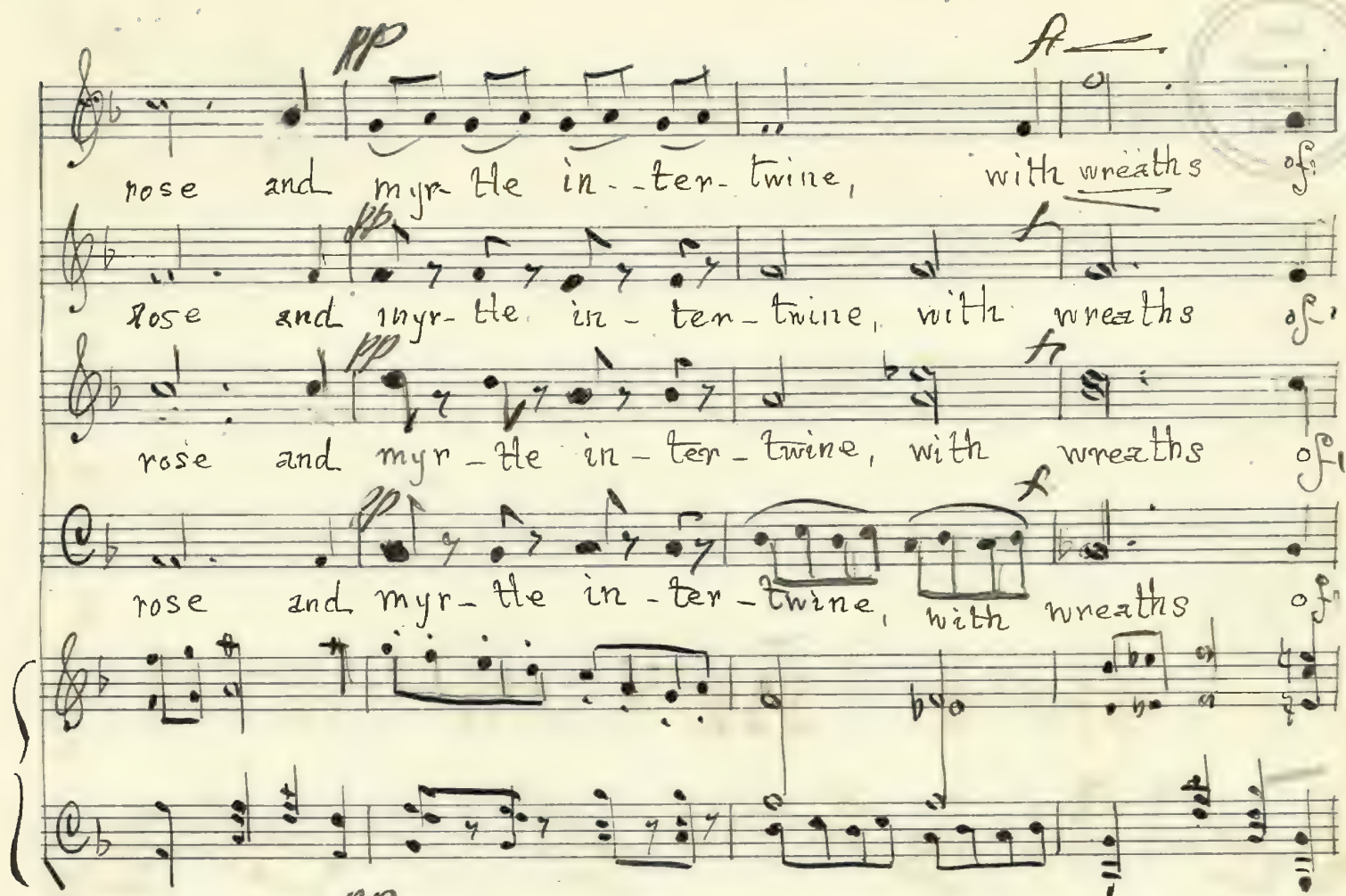
Handwritten notes include "Harp" and "40" (likely a page number or measure marker).

Tenor

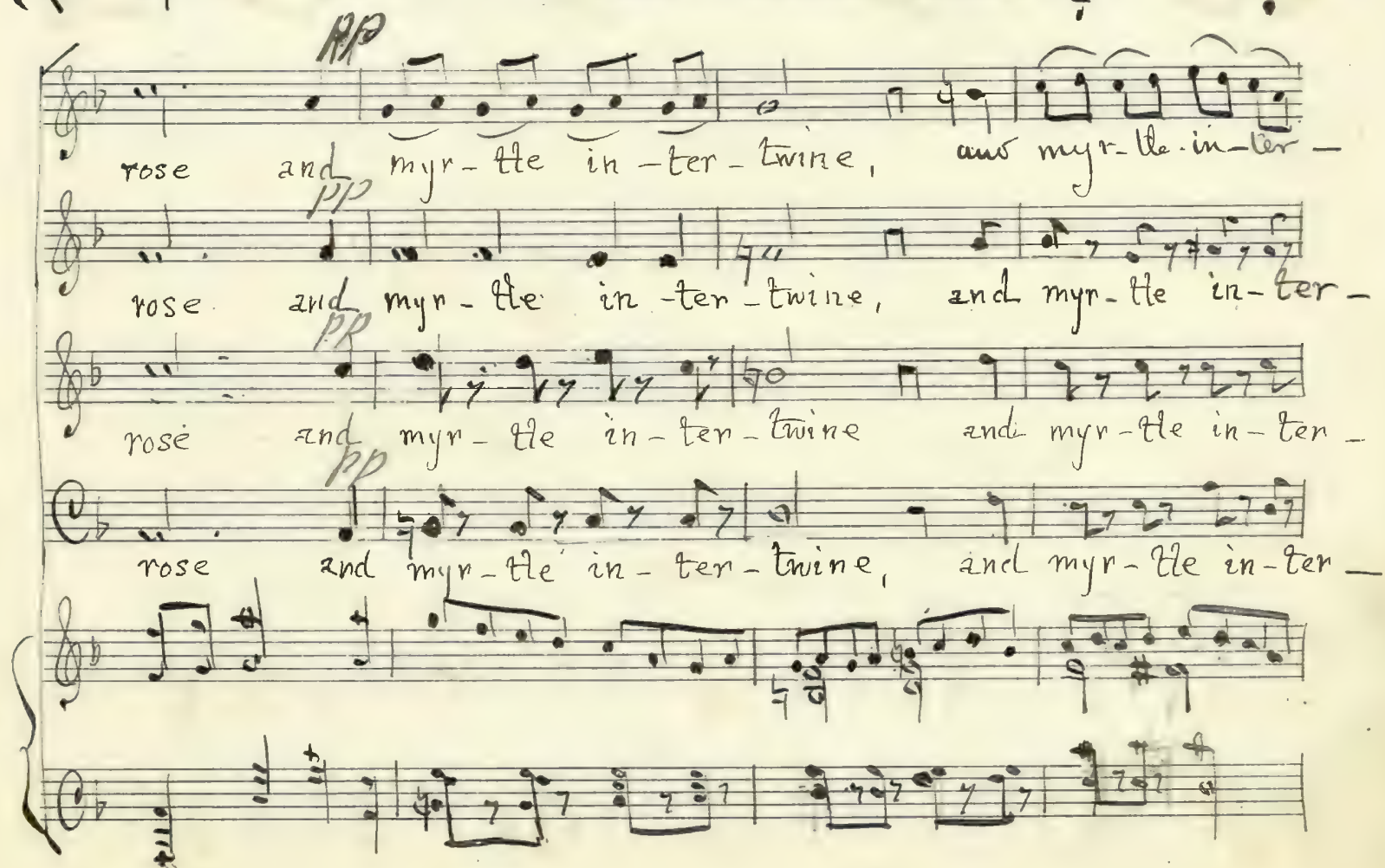
deck the peer-less bride, a-against her nup-tial tide, with

With wreaths of
wreaths of rose and myr-tle in-ter-twine, with wreaths of
wreaths of rose and myr-tle in-ter-twine. with wreaths of
wreaths of rose and myr-tle in-ter-twine, with wreaths of

Handwritten musical score for the first system, featuring vocal staves and piano accompaniment. The lyrics are: "rose and myr-tle in-ter-twine, with wreaths of". The score includes dynamic markings *pp* and *f*, and a fermata over the final note. A circular library stamp is visible in the upper right corner.



Handwritten musical score for the second system, continuing the vocal and piano parts. The lyrics are: "rose and myr-tle in-ter-twine, and myr-tle in-ter-". The score includes dynamic markings *pp* and *f*.



Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The score is organized into systems, with some staves containing rests and others containing active musical notation.

System 1:

- Staff 1: Treble clef, whole rests, then a half note *f* (circled) and a half note *A*.
- Staff 2: Treble clef, whole rests.
- Staff 3: Treble clef, whole rests.
- Staff 4: Bass clef, whole rests, then a half note *f* and a half note *A*.

System 2:

- Staff 1: Treble clef, active musical notation (chords and moving lines).
- Staff 2: Bass clef, active musical notation (chords and moving lines).

System 3:

- Staff 1: Treble clef, whole rests, then a half note *-wake!*, a half note *ye bands!*, and a half note *and sing!*.
- Staff 2: Treble clef, whole rests, then a half note *A-wake!*, a half note *ye bands! and sing!*.
- Staff 3: Treble clef, whole rests, then a half note *A-wake!*, a half note *ye bands! and sing!*.
- Staff 4: Bass clef, whole rests, then a half note *-wake!*, a half note *ye bands!*, and a half note *and sing!*.

System 4:

- Staff 1: Treble clef, active musical notation (chords and moving lines).
- Staff 2: Bass clef, active musical notation (chords and moving lines).

The pipe and

a wake ye bards and

the pipe and let or bring the pipe and

the pipe — and

let or bring, and let the trumpet — et

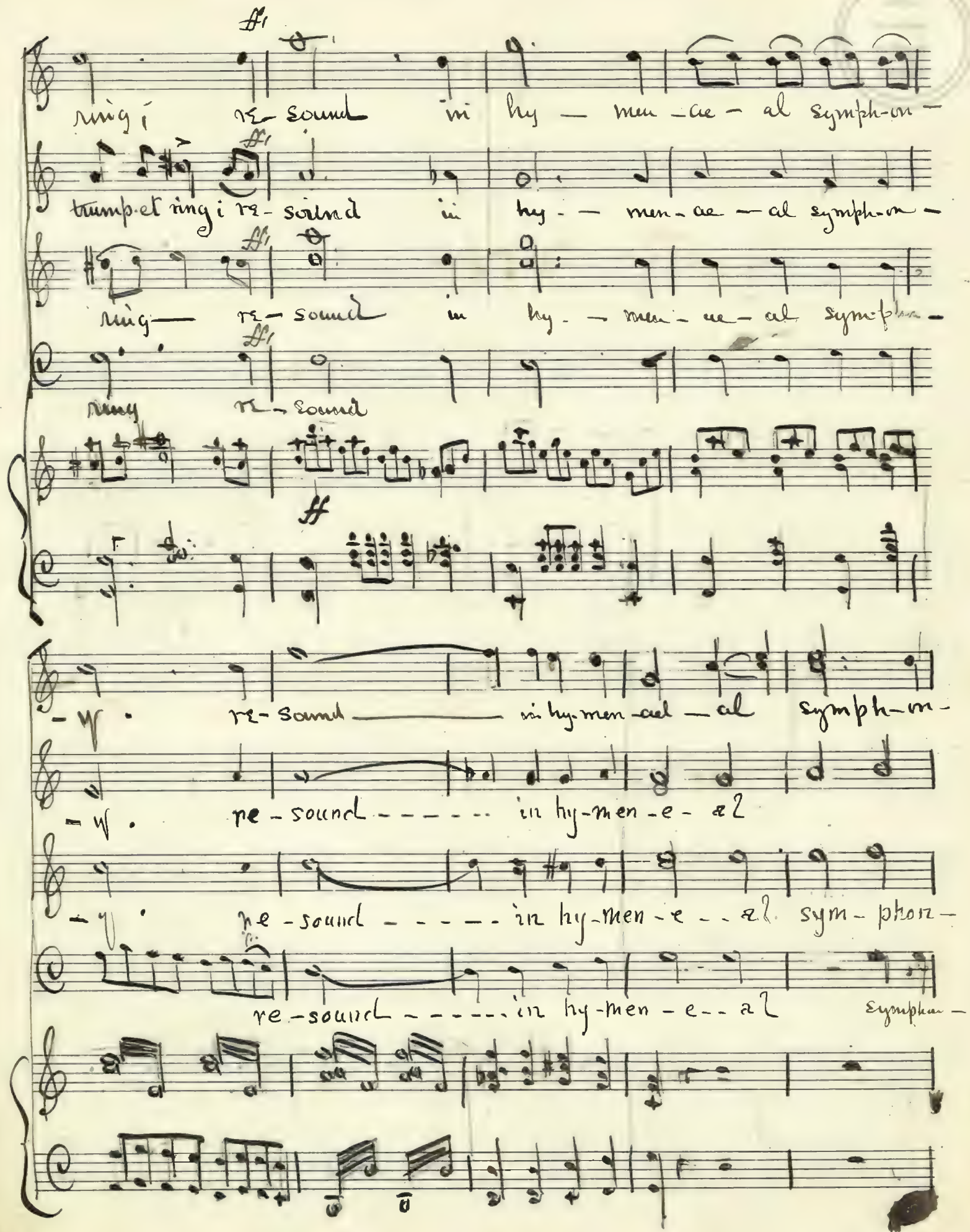
ring the pipe and let or bring and let the

let or bring — and let the trumpet — et

let or bring and let the trumpet — et ring and let the trumpet — et ring

let or bring and let the trumpet — et ring and let the trumpet — et ring

Handwritten musical score for a hymn, featuring vocal parts and piano accompaniment. The lyrics are: "ring; re-sound in hy-men-ae-al symph-on - trumpet ring; re-sound in hy-men-ae-al symph-on - ring - re-sound in hy-men-ae-al symph-on - ring re-sound". The score includes a key signature of one sharp (F#) and a common time signature (C). The piano part features a prominent treble clef and a bass clef, with a large brace indicating the left hand. The vocal parts are written on staves with lyrics underneath. The score is written in ink on aged paper.



ring; re-sound in hy-men-ae-al symph-on -

trump-et ring; re-sound in hy-men-ae-al symph-on -

ring - re-sound in hy-men-ae-al symph-on -

ring re-sound

re-sound in hy-men-ae-al symph-on -

re-sound in hy-men-ae-al

re-sound in hy-men-ae-al sym-ph-on-

re-sound in hy-men-ae-al symph-on -

ff

A - wake ye bards and sing, A - wake ye bards and

ff

A - wake ye bards and sing, A - wake ye bards and

Sing - - - - -

sing - - - - -

sing - - - - -

sing - - - - -

ral. - - - - -

Miss Louie Heath

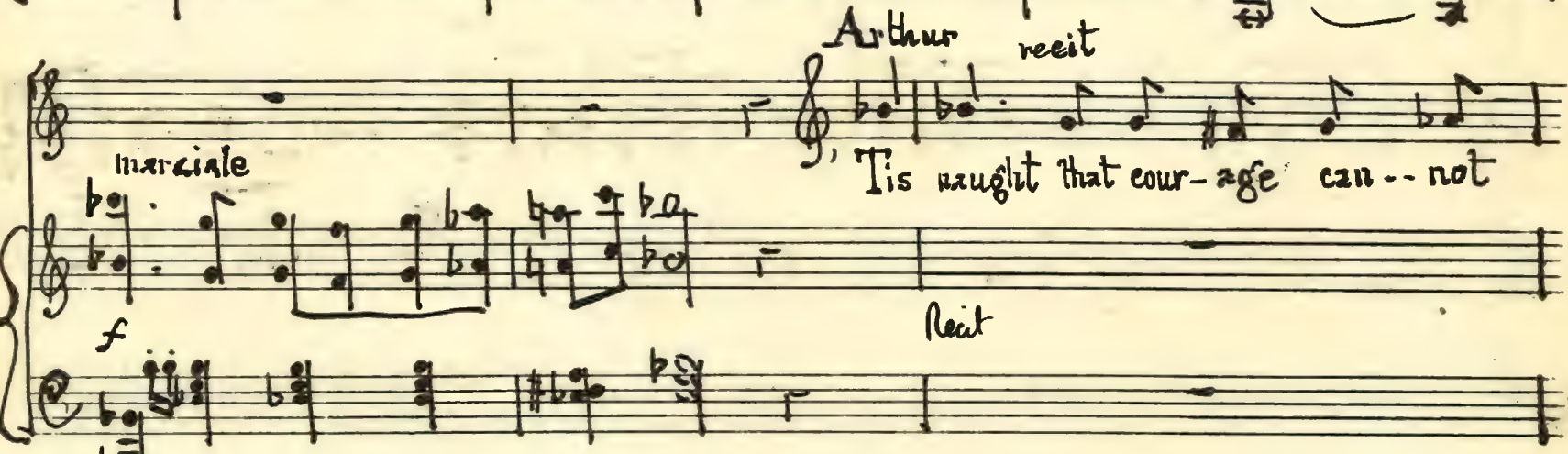
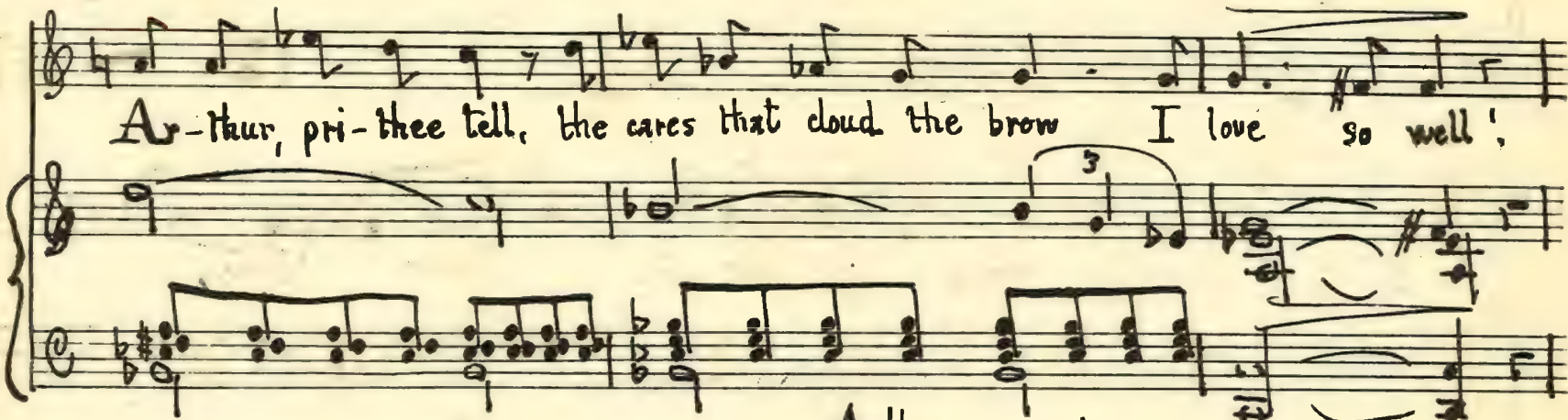
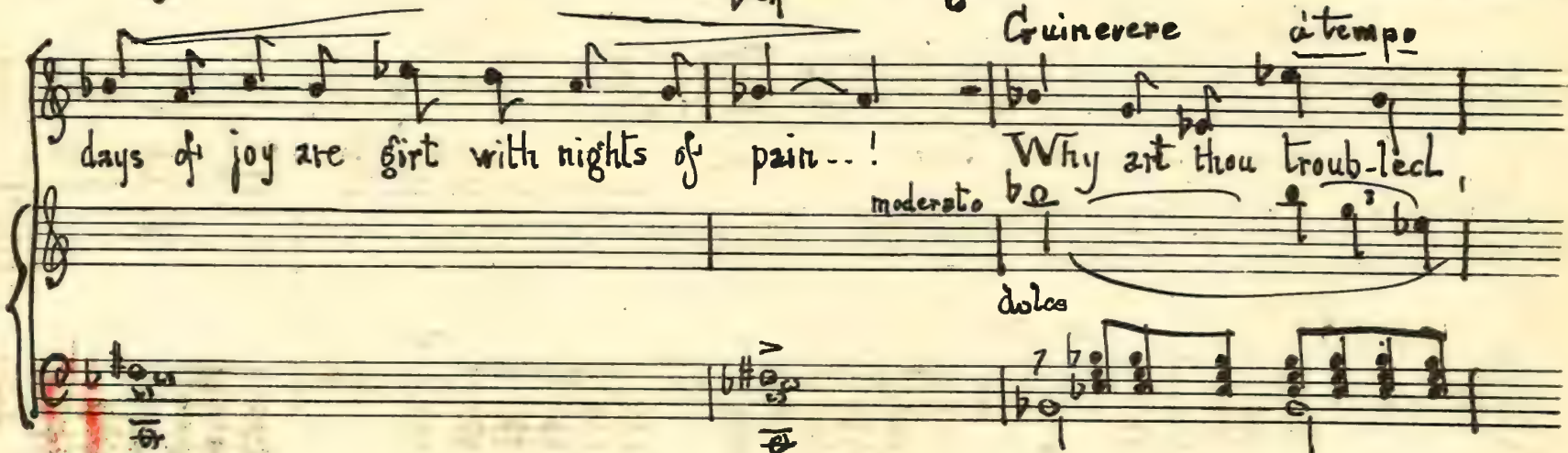
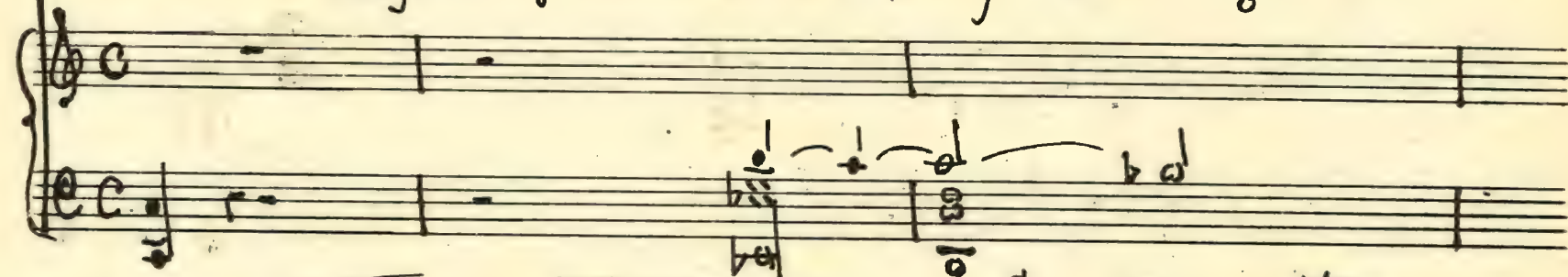
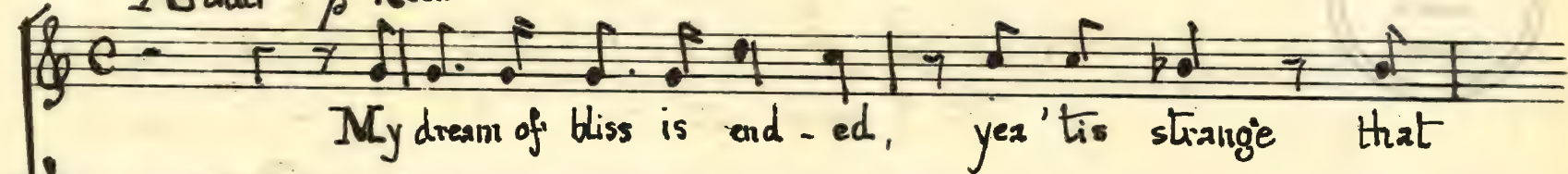
Part II.

No. 7

"My dream of bliss is ended"

No 7.

Arthur *p* Recit



ov - er - come, yet I must quit thee till the aut - umn

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It contains the lyrics "ov - er - come, yet I must quit thee till the aut - umn". The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. Both piano staves have a key signature of two flats and a 4/4 time signature. The piano part includes chords and single notes, with some notes marked with a fermata.

Allegro Agitato.

Guinevere Leave me not! leave me not! lone to la - ment my lot,

Arthur time.

The second system of the musical score features two vocal parts and a piano accompaniment. The top staff is for Guinevere, with the lyrics "Leave me not! leave me not! lone to la - ment my lot,". The middle staff is for Arthur, with the word "time." written below it. The piano accompaniment is in the bottom staff, featuring a key signature of two flats and a 4/4 time signature. The tempo is marked "Allegro Agitato.".

The piano accompaniment for the second system is shown in two staves. The top staff is in treble clef and the bottom staff is in bass clef, both with a key signature of two flats and a 4/4 time signature. The music consists of chords and single notes, with some notes marked with a fermata.

Ser - - - - - ured so soon by the pit - - - - - i - less foe,

The third system of the musical score consists of two staves. The top staff is a vocal line in treble clef with a key signature of two flats and a 4/4 time signature. It contains the lyrics "Ser - - - - - ured so soon by the pit - - - - - i - less foe,". The bottom staff is a piano accompaniment in bass clef, with a key signature of two flats and a 4/4 time signature. The piano part includes chords and single notes, with some notes marked with a fermata.

The piano accompaniment for the third system is shown in two staves. The top staff is in treble clef and the bottom staff is in bass clef, both with a key signature of two flats and a 4/4 time signature. The music consists of chords and single notes, with some notes marked with a fermata.

Con sentimento.

Dear - - er than life, than life to thee

must aye the bat - tie be, must aye the bat - - He be

mf *cresc.*

Her - ald of sor - row and wea - ver of woe!

Arthur

Hold me not! hold me not, dark is my drear-y lot,

ser - - - - - erect so soon by the pit - i - - - - - less for - - - - -

Dear - - - - - er than life, than life - - - - - to thee

Dear - - - - - er than life. that life to me - - - - -

Must aye the bat - tle be, must aye the bat - - tle be

N'er shall the bat - tle be, n'er shall the bat - - tle be

Her-ald of sor-row and wear-er of woe Leave me not
 While from a faith-ful heart lov-ing words flow.

ppp

leave me ³not, lone to la-ment my lot,
 hold me not, lone to la-ment my lot, dear-er than

f *con energia*

cresc. *p dolce*
 Life to me ne'er shall the bat-tle be while from a faith-ful heart

cresc. *p*

Arthur

Guinevere

lov-ing words flow. Dear-er than life to thee must aye the

bat-tle be her-ald of sor-row and weav-er of woe.

her-ald of sor-row and weav-er of woe!

dim *pp*

p *dim*

p *agitato* *cresc-ed accel*

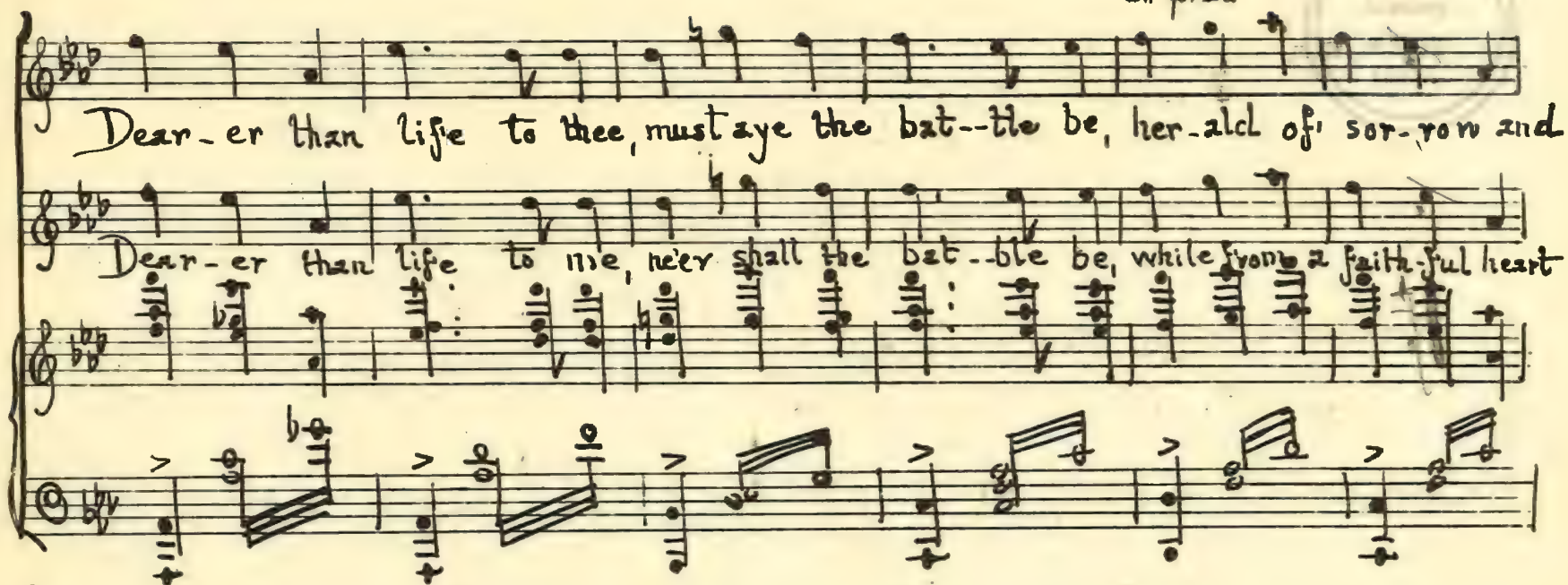
f.
Leave ---- me not! leave ---- me not,
f.
hold ---- me not,
f.

Con passione
Al! leave me not, leave me not, lone to la -
Con passione
hold ---- me not, Al! hold me not, hold me not, dark is my
f.

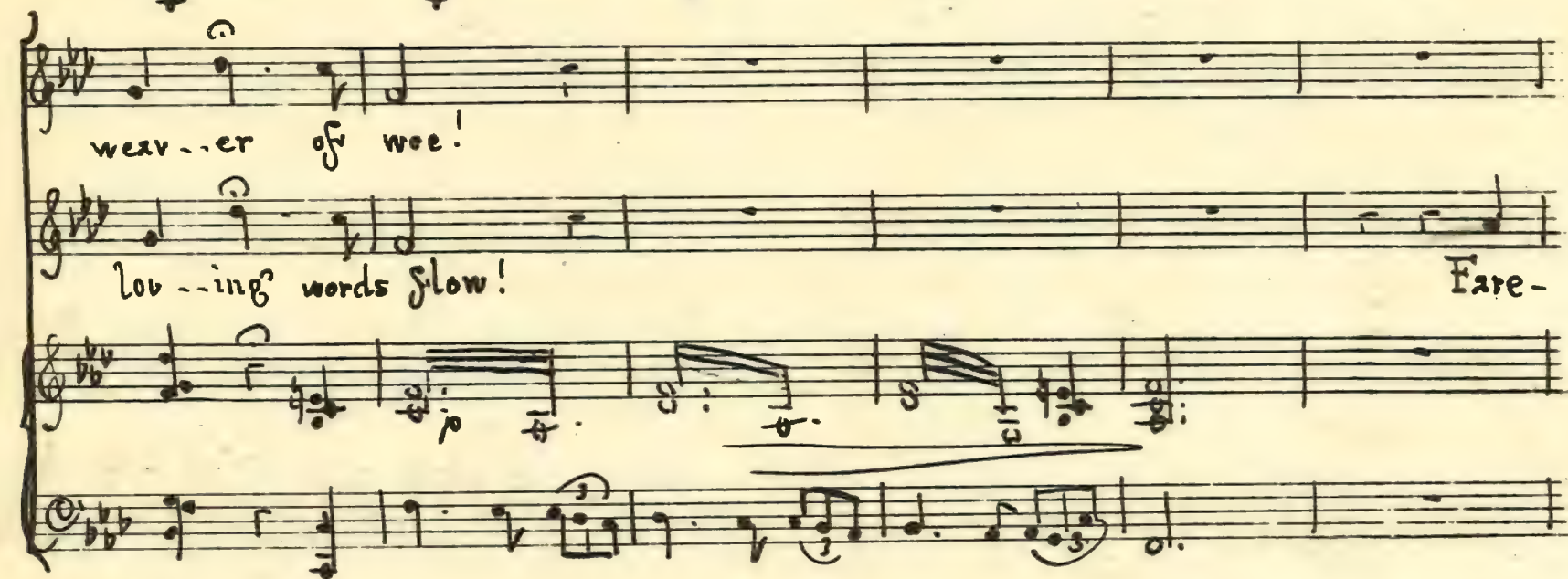
...ment my lot, se ---- vered so soon by the pit -- i -- less foe --
dear -- y lot, se ---- vered so soon -- by the pit -- i -- less
f.

Con forza

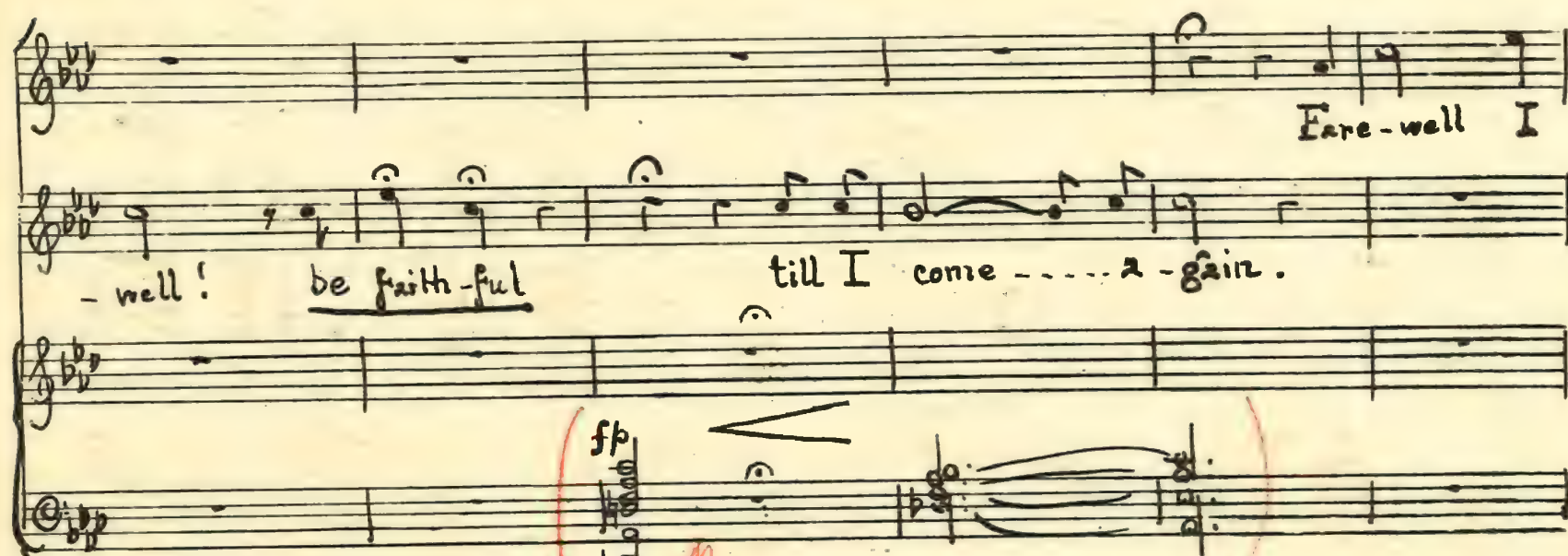
8



Dear-er than life to thee, must aye the bat-tle be, her-ald of sor-row and
Dear-er than life to me, ne'er shall the bat-ble be, while from a faith-ful heart



weav-er of woe!
lov-ing words slow! Fare-



Fare-well I
- well! be faith-ful till I come - - - a - gain.
fp



Handwritten musical score on page 9, featuring vocal and piano parts with lyrics and performance markings.

Vocal Parts:

- Staff 1: *sor-row* *till thou com'st a-gain,* *fare - - - - well!*
- Staff 2: *fare - - - - well!*
- Staff 3: *fare - - - - well!*
- Staff 4: *fare - - - - well!*

Piano Accompaniment:

- Staff 5: *ppp* (pianissimo)
- Staff 6: *ppp* (pianissimo)
- Staff 7: *ppp* (pianissimo), *p dolce* (piano dolce), *Flutes:* (with a triplet of eighth notes marked with a '3')
- Staff 8: *morendo* (diminuendo), *ppp* (pianissimo)

Handwritten Annotations:

- Red diagonal lines through the piano accompaniment staves (5, 6, 7, 8).
- Red markings on the bottom of the piano staves, possibly indicating fingerings or breath marks.
- Handwritten slurs and accents over the vocal lines.

Mr. Heale

Recit-

No 7.

"My dream of bliss is ended"



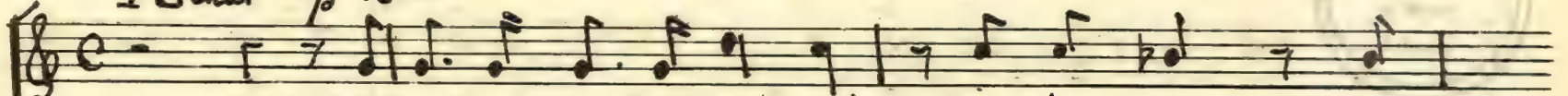
Prepared for the...

No 7.

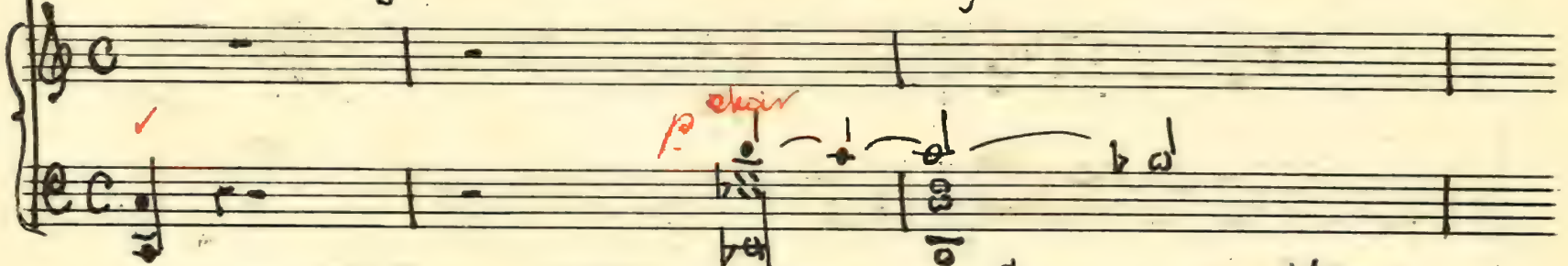
Arthur

Recit

Arthur's Song

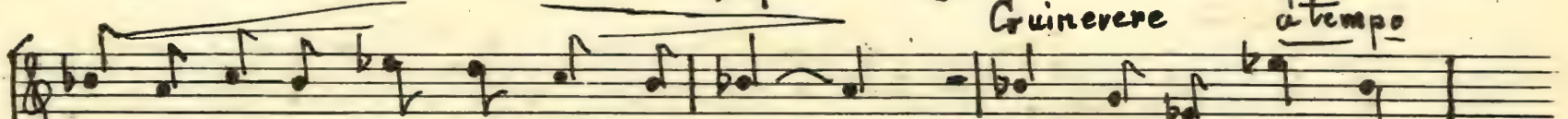


My dream of bliss is end - ed, yea 'tis strange that



Guinevere

al tempo

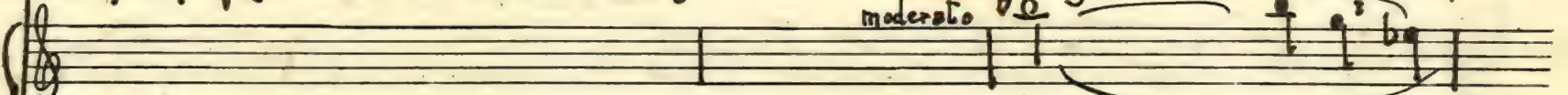


days of joy are girt with nights of pain...! ~~blue~~ Why art thou troub-led,

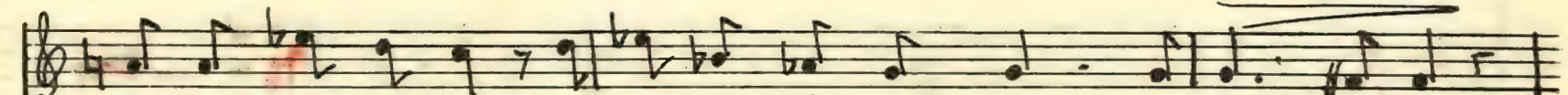
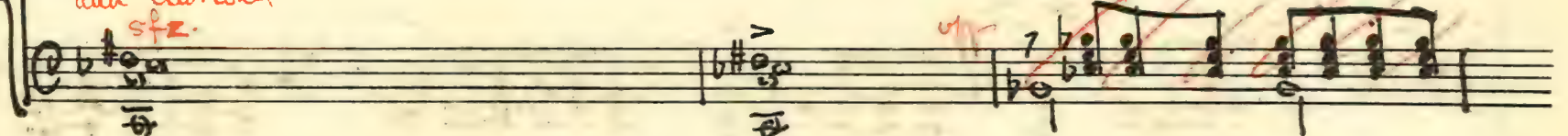
moderato

be

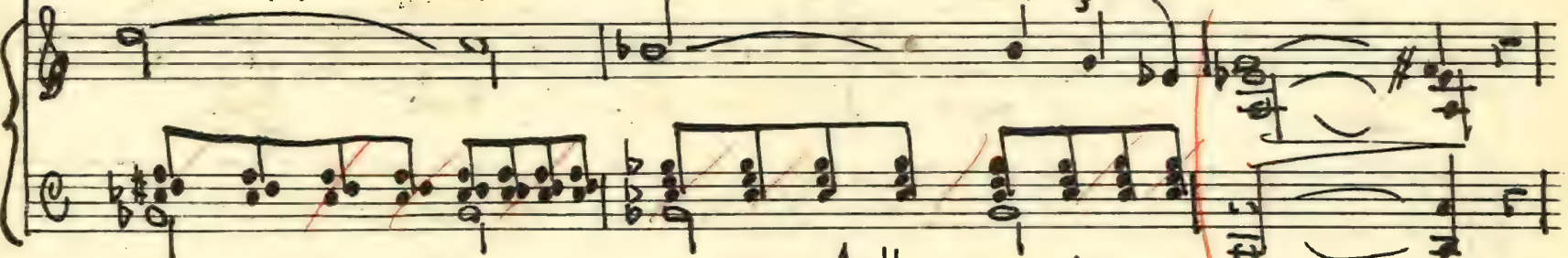
doles



add clarinet
sfz.

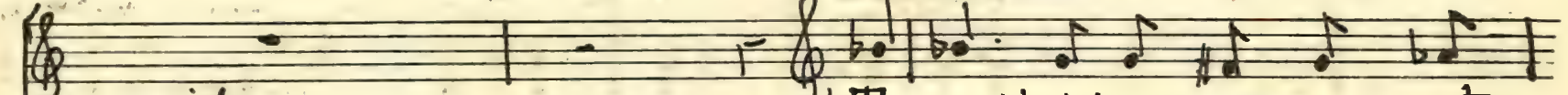


Ar-thur, pri-thee tell, the cares that cloud the brow I love so well,



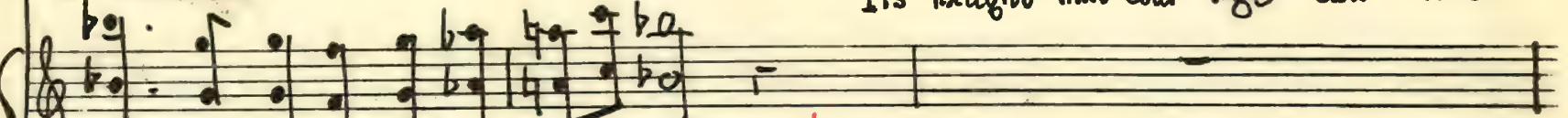
Arthur

recit

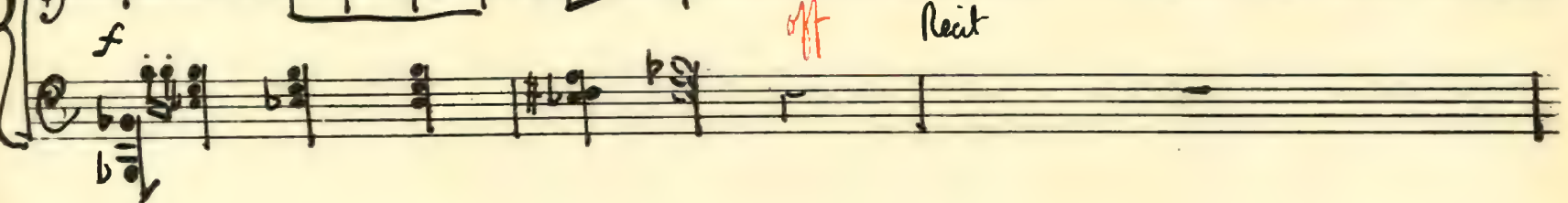


'Tis naught that cour-age can -- not

marziale



Recit



ov - er - come, yet I must quit thee till the re - turn

Allegro Agitato.

Guinevere Leave me not! leave me not! lone to la - ment my lot,

Arthur

time.

Allegro Agitato.

Ser - - - - - ured so soon by the pit - - - - - i - less foe,

Con sentimento.

Dear -- er than life, than life to thee

must aye the bat - tle be, must aye the bat - - He be

Her - ald of sor - row and wea - ver of woe!

Arthur
Hold me not! hold me not, dark is my drear - y lot,

Red as before

ser - - - - - erect so soon by the pit - i - - - - - less for - - - - -

Dear - - - - - er than life, than life - - - - - to thee

Dear - - - - - er than life, than life to me - - - - -

Must aye the bat - tle be, must aye the bat - tle be

N'er shall the bat - tle be, n'er shall the bat - tle be

properly

Her-ald of sor-row and wear-er of woe Leave me not
While from a faith-ful heart lov-ing words flow.

ppp
ex. delicately only
ppp
Sept 16 1895

Leave me not, lone to la-ment my lot,
hold me not, lone to la-ment my lot, dear-er than

ex. energy
off

Life to me ne'er shall the bat-tle be while from a faith-ful heart

cresc.
p dolce
cresc.
p
dim. diapo.

Arthur

Guinevere

lov-ing words flow. Dear-er than life to thee must aye the

bat-tle be her-ald of sor-row and weav-er of woe.

her-ald of sor-row and weav-er of woe!

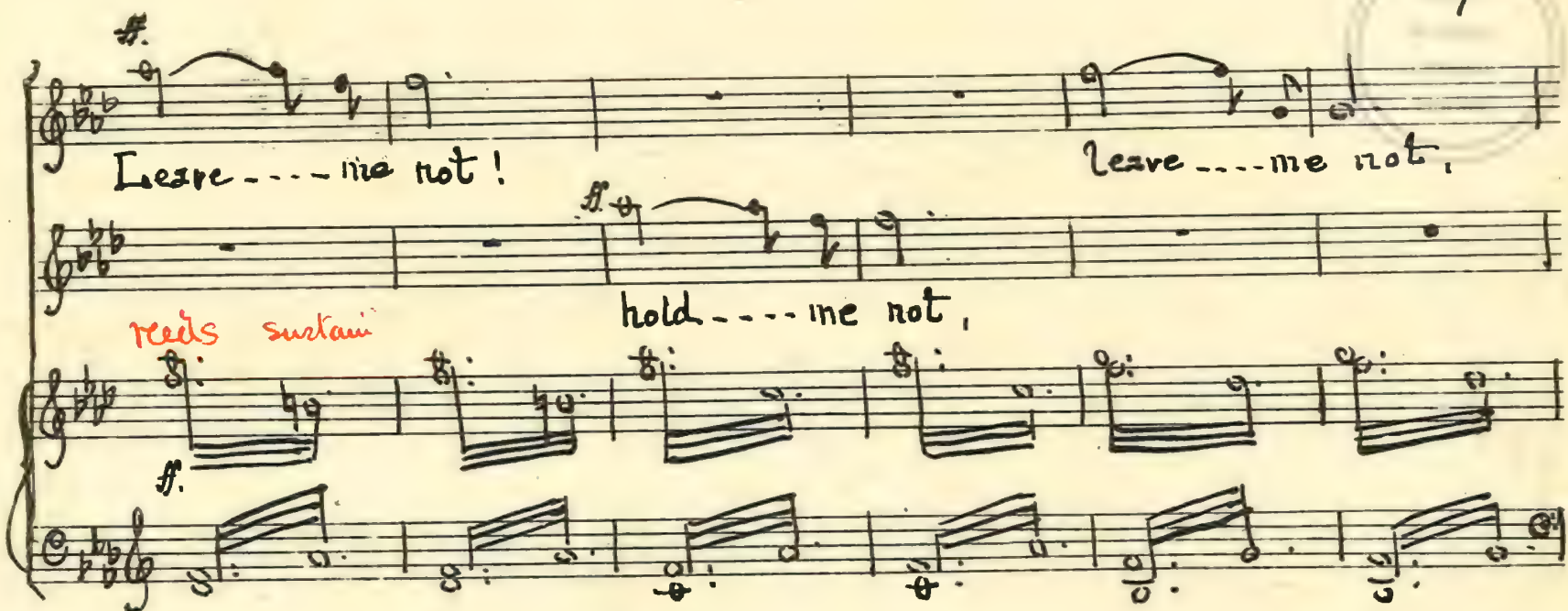
Trance over FCl

agitato *cresc-ed* *soar*

Leave ---- me not! Leave ---- me not,

reeds sustain

hold ---- me not,



Con passione

Oh! Leave me not, leave me not, lone to la -

Con passione

hold ---- me not, Oh! hold me not, hold me not, dark is my

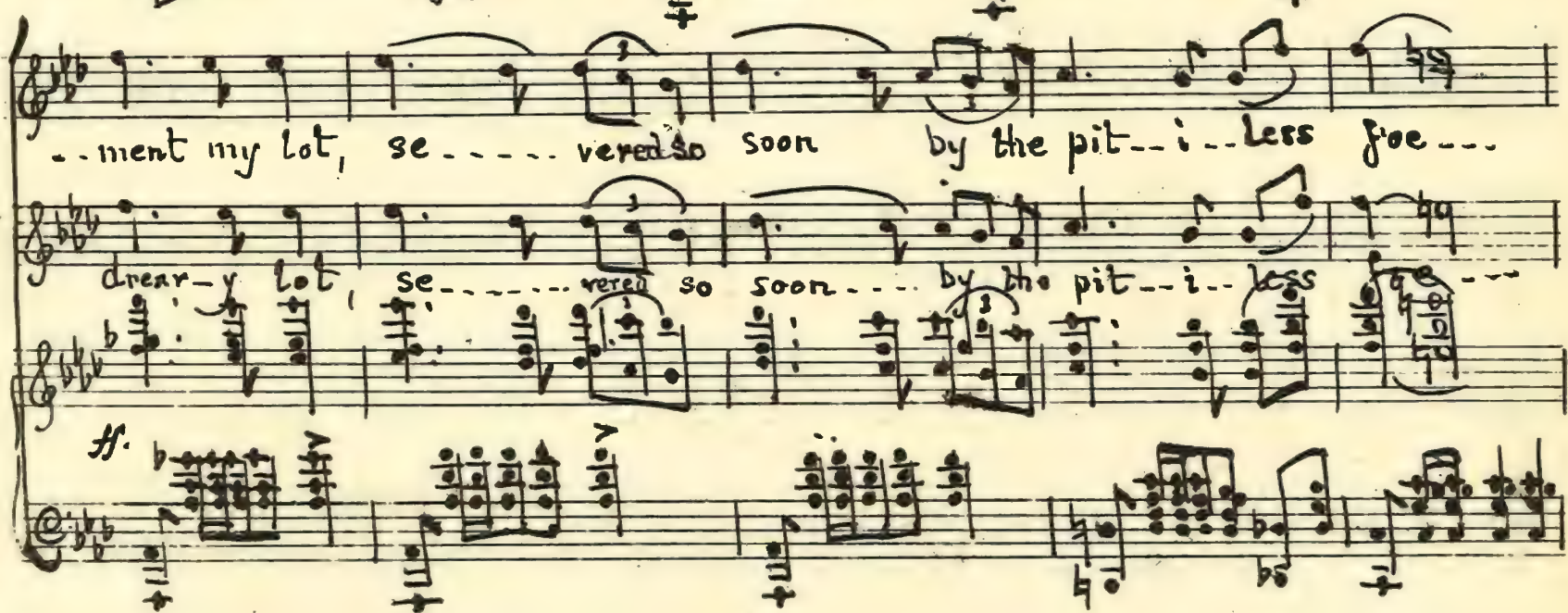
St. comp. to swell full



ment my lot, se ---- vered so soon by the pit -- i -- less foe --

dear -- y lot, se ---- vered so soon by the pit -- i -- less

ff.



Con forza

8

Dear-er than life to thee, must aye the bat-tle be, her-ald of sor-row and
Dear-er than life to me, ne'er shall the bat-ble be, while from a faith-ful heart

weav-er of woe!

lov-ing words glow! Fare-

Flute *Choir P.* *Flute* *Clarinet*

Fare-well I

- well! be faith-ful till I come - - - a - gain.

fp *Violoncello*

clarinet *shut clar*
clarinet

9

sor-row till thou com'st a-gain, fare - - - well!

fare - - - well!

voix cellule small

Pppp

fare - - - well!

fare - - - well! Flutes:

ppp dolce add clarinet Dul

add clarinet Dul

ped only

Celeste Clarinet

morendo

ped



X null over Clavi-

table

14
15
16

Arthur Recit - leuor

F. Merliu

What brings thee Mer-lin at this band-y hour? A—

-las! great Eire, for so the stars fore-tell, Cal-am-ity Oer shadows

Camelot.

Prophet of ill, Go to thy stars again, Min

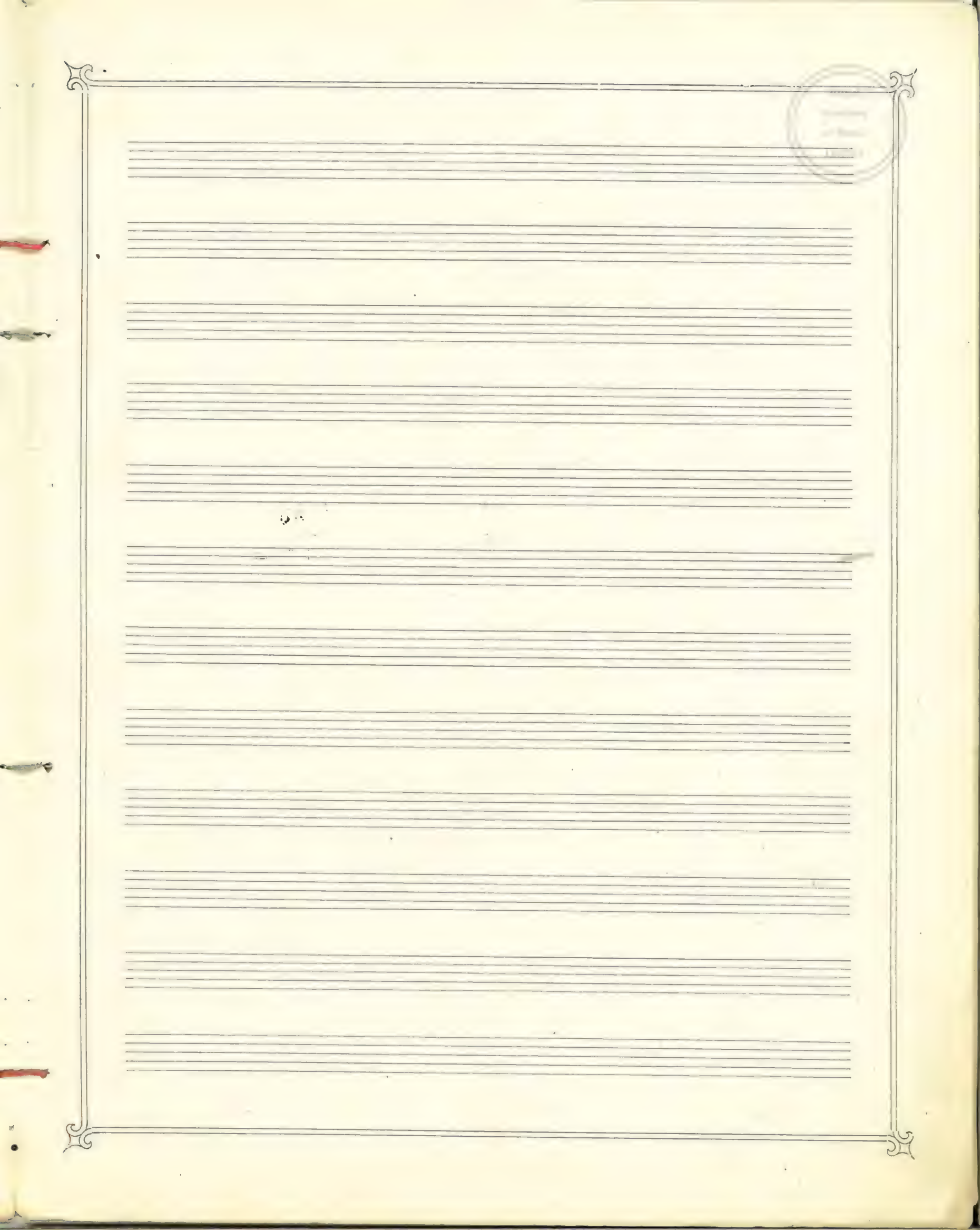
Merlin

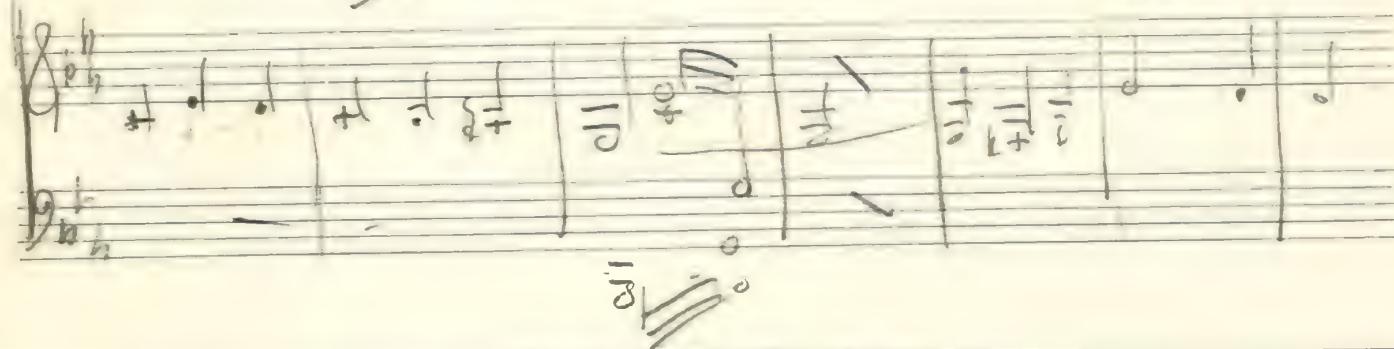
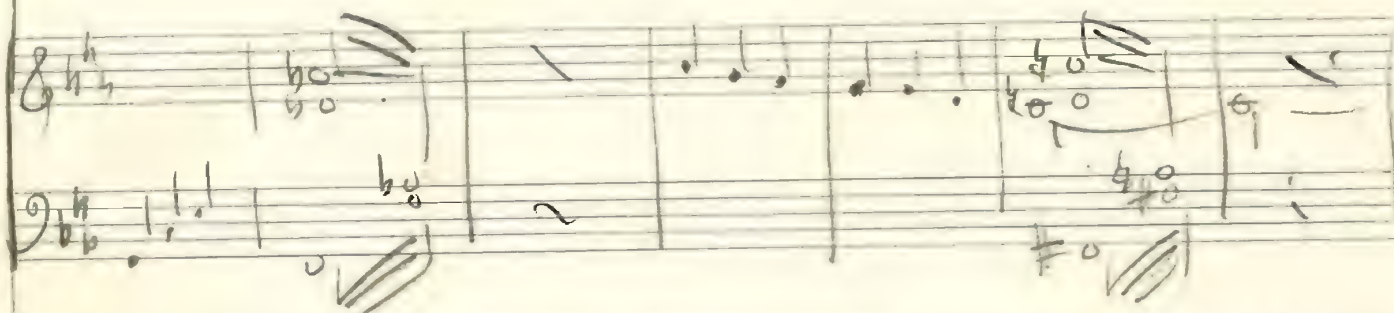
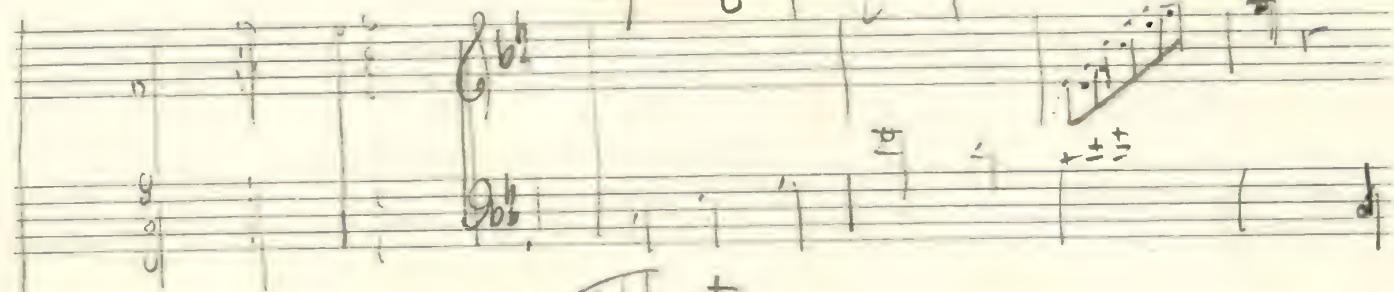
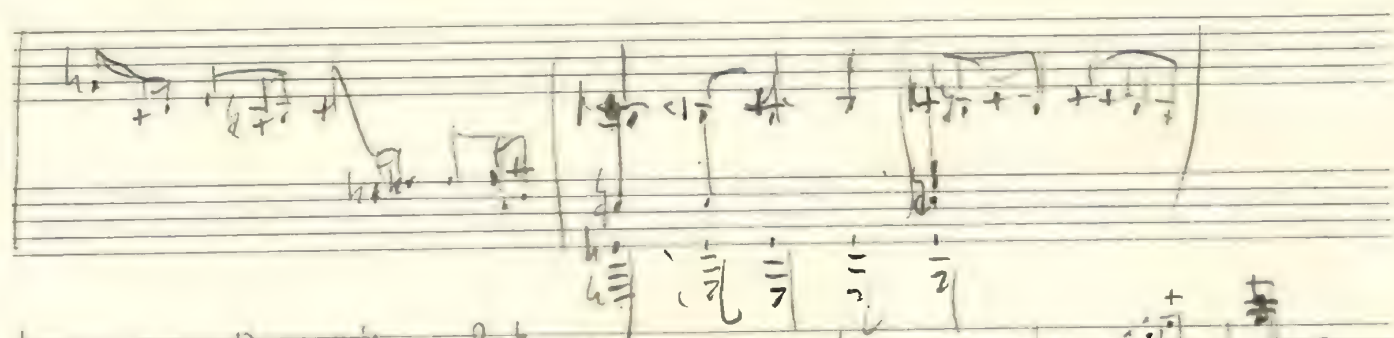
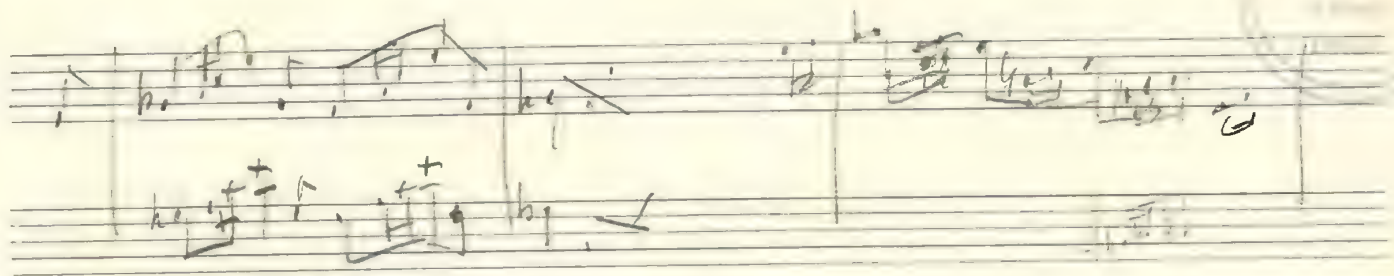
~~Wagner rex my Sings~~ Sol-it-ude.

BE time - 1

named for yester night ap-peared

path way of the Elzy pre say-ing dire dis-aster!





Merlin - bass

'In the vault of the purple night'

15

Nº 8

Handwritten musical score for a piece titled "In the vault of the purple night". The score is written on a single page, numbered "15" in the top right corner. It features a vocal line for "Merlin - bass" and a piano accompaniment. The music is in a key with two flats (B-flat and E-flat) and a common time signature (C). The lyrics are written below the vocal line, with some words hyphenated across measures. The piano accompaniment consists of two staves, with the right hand often playing chords and the left hand providing a harmonic foundation. The score is written in a clear, legible hand, with some corrections and markings visible. The lyrics are: "In the vault of the pur-ple night shone a sa-bre of lu-ric light o'er the wale-ful west When the man-tle of baln-y sleep Had en-fold-ed the drows-y deep".

In the vault of the pur-ple night shone a

sa-bre of lu-ric light o'er the wale-

ful west When the man-tle of baln-y

sleep Had en-fold-ed the drows-y deep

Handwritten musical score for voice and piano. The score is written on six systems, each consisting of a vocal line and a piano accompaniment. The lyrics are written below the vocal line.

System 1: *p* Where the sun ... beams rest ... *f* In the vault of the

System 2: pur ... ple Night, Shene a sa ... bre of lu ... ric

System 3: *8va* Light o'er the wake ... ful

System 4: West ... When the man ... tle of baln ... y sleep ...

The piano accompaniment features complex chordal textures, including many triplets and sixteenth-note patterns. The key signature is B-flat major (two flats). The tempo/mood is indicated by the markings *p* (piano) and *f* (forte).

Handwritten musical score for the first system. It features a vocal line and a piano accompaniment. The lyrics are: "Haden fold-ed the crows - - y deep - - - Where the". The piano part includes a circled section of notes.

Handwritten musical score for the second system. The lyrics are: "sun - - - beams rest - - - the sun - - - beams". The piano accompaniment continues with various chords and melodic lines.

Handwritten musical score for the third system. The lyrics are: "rest - - - !". The piano part features a section marked with a forte (*f*) dynamic.

Handwritten musical score for the fourth system. The lyrics are: "In the plains of the e-born night - - - Glit-tered". The piano accompaniment includes a section with a forte (*f*) dynamic and a final melodic flourish.

f *in*
squad-rons of mor-tal fight - - - Deal-ing death

wing-ed woe - - - ; Till the race of the star - - ry

cres
sky - - - Ter-ror-strick-en in my - - riads fly - - -

ff
And the high - - hea-vens glow, the high - -

hea-vens glow - - - - the high hea-vens glow,

the high hea- - - - vens glow - - - - the

high hea-vens glow, the high hea-vens glow!

Arthur Recit

Go to thy stars, not yet thou knowest I ween, the re-cords writ-ten on the scroll of

Handwritten musical score for a vocal and piano piece. The score is written on ten staves. The first three systems each have a vocal line (soprano) and a piano accompaniment (treble and bass). The fourth system has a vocal line and a piano accompaniment. The fifth system has a vocal line and a piano accompaniment. The sixth system has a vocal line and a piano accompaniment. The seventh system has a vocal line and a piano accompaniment. The eighth system has a vocal line and a piano accompaniment. The ninth system has a vocal line and a piano accompaniment. The tenth system has a vocal line and a piano accompaniment. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. There are also some handwritten annotations and a red '6' in the margin.



heaven, thy fears are vain - ;

pp
f *leggero*

but hark! what

hur. mail stirs the slumbering camp,

ff
learn, and come a-gain.

to Short
X X

Merlin

The stars have erred not, Cam-e-lot is fallen!

stormed by the traitor Mor-dred, nor 'tis all, for Guin-e-ver is

gone!

adieu

Great heaven up—

—hold me, in this bit-er woe, lest cour-age fail ~~fare~~ ^{mid> fall} in—

pesante

-grat-i-tude! O trait-'rous Kins-man! yet I thee de-

a tempo
f
Go bid the her-alds sound the trump of war, that

all may arm them treb-ly for the fray, Go bring my cour-ser,

bring my char-méd blade, For I-----will at the trait-on!

Merlin *lento*

Pon - der well non rash -- ly chal - lenge doom.

Arthur *vigorous*

Though crim - son flames --- con - sume the heavens, though

stars --- in myr - iads fall, though King - doms quake, and

loft -- y ridg - es rend, I'll track the trait - or!

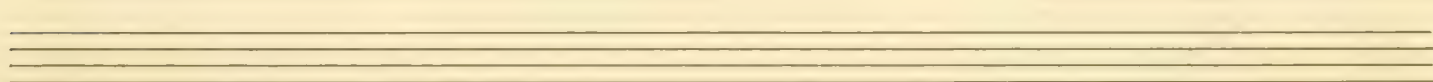
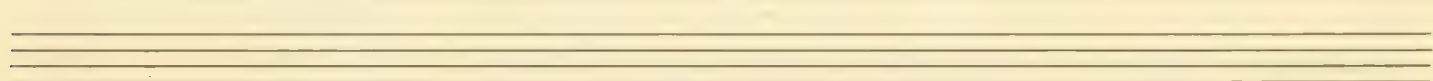
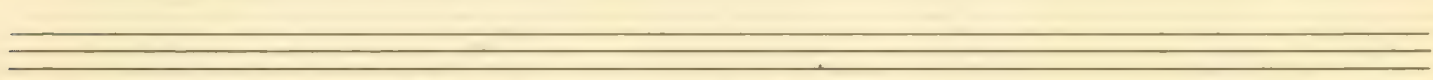
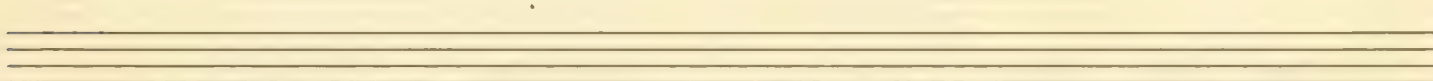
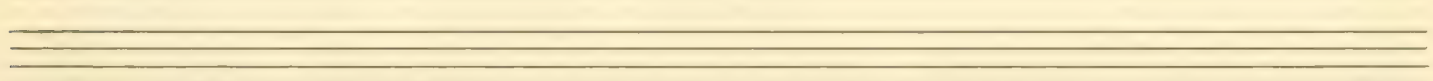
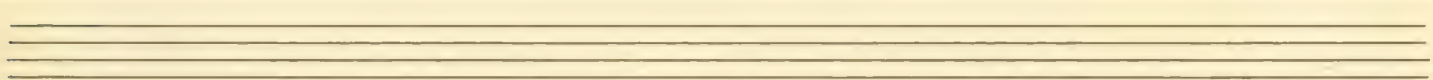
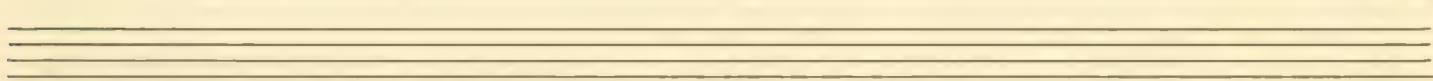
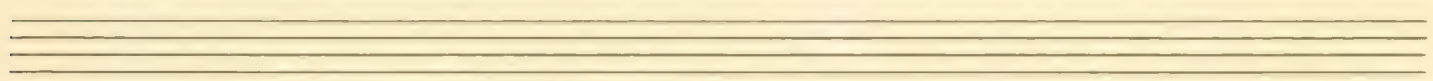
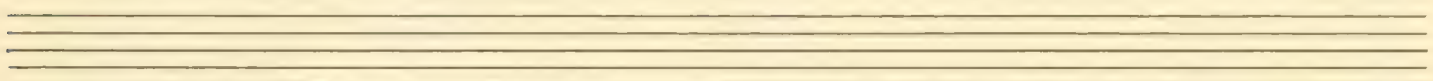
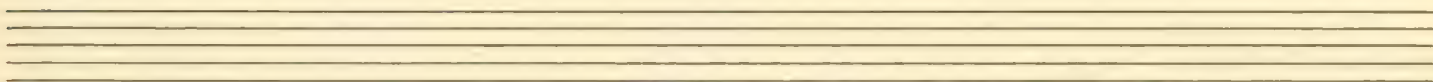
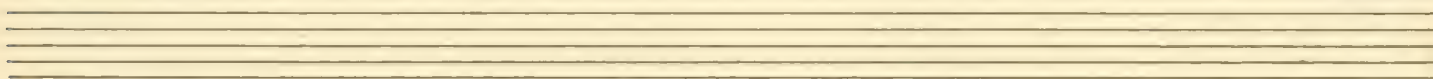
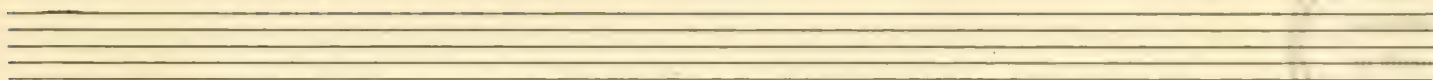
Handwritten musical score for the first system. The top staff is a vocal line in treble clef, and the bottom two staves are piano accompaniment in grand staff (treble and bass clefs). The lyrics are written below the vocal line.

To arms, to arms, to arms... and

Handwritten musical score for the second system. The top staff is a vocal line in treble clef, and the bottom two staves are piano accompaniment in grand staff. The lyrics are written below the vocal line.

res - cue Cam - - e - - lot!

Four sets of empty musical staves, each consisting of a single five-line staff, provided for additional notation.





Handwritten musical notation on a five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The notation includes several measures with notes, rests, and dynamic markings such as *ff* (fortissimo) and *ffz* (fortissimo crescendo). There are also some handwritten annotations above the staff, possibly indicating fingerings or performance instructions.

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Handwritten musical notation on a five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The notation includes several measures with notes, rests, and dynamic markings such as *ff* (fortissimo) and *ffz* (fortissimo crescendo). There are also some handwritten annotations above the staff, possibly indicating fingerings or performance instructions.

An army approaches from a distance

The Battle

Nº 2

"Now are myriad sabres flashing"

Tempo di marcia

Piano

pp

Nº 9

Nº 13

cresc.

Sempre cresc.

ff.

Segue chorus

Nº 4

Page 2

Sop:
Supra Now are myr-iad sab-res flash-ing, Now are helms and buck-lers

Alto
Now are myr-iad sab-res flash-ing, Now are

Tenor
Now are myr-iad sab-res flash-ing,

Bass
Now are myr-iad sab-res flash-ing,

Chorus
Piccolo *marcato*

crash-ing, Now are horse-men wild-ly dash-ing,

helms and buck-lers crash-ing, Now are horse-men wild-ly dash-ing,

Now are helms and buck-lers crash-ing, Now are horsemen wild-ly

Now are helms and buck-lers crash-ing, Now are

Slay-ing ruth-less-ly!

slay-ing ruth-less

Slay-ing ruth-less-ly!

Slay-ing ruth-less

clash-ing,

Slay-ing ruth-less-ly!

ruth-less

horse-men wild-ly dash-ing,

Slay-ing ruth-less-

18

108

108

-ly!

--ly ----- slay-ing ruth-less-ly!

-ly!

--ly ----- slay-ing ruth-less-ly!

-ly!

--ly ----- slay-ing ruth-less-ly!

-ly!

--ly ----- slay-ing ruth-less-ly!

Con maestra f
Scath - - less

Like God the King ad - van - ces ,

Like a God the King ad - van - ces ,

119

110

112

through the death - - - winged lan - ces ,

See his steel on

See his steel on

through - - the death - - - winged lan - ces ,

114

f smit-ing! smit-ing! fur-ious -

f Mor--dred glan-ces, smit-ing! smit-ing! fur-ious -

f Mor--dred glan-ces, smit-ing! smit-ing! fur-ious -

f smit-ing! smit-ing! fur-ious -

114

--ly!

--ly!

--ly!

--ly!

f

115

Handwritten musical score for a piece titled "For-ward!". The score is written on five staves, each with a treble clef and a key signature of one sharp (F#). The first four staves are vocal parts, and the fifth staff is a piano accompaniment. The lyrics "For-ward!" are written below the vocal staves. The music features a simple melody with a repeat sign and a key signature change to one sharp. The piano accompaniment consists of a simple bass line. The score is written in ink on aged paper.

Maestoso

1017

7

For-ward Knights of peer-less race...

For-ward Knights of peer-less race...

For-ward Knights of peer-less race...

For-ward Knights of peer-less race...

For-ward Knights of peer-less race...

Maestoso

Guard the right and smite the base...

guard the right and smite the base,

Guard the right and smite the base,

Guard the right and smite the base,

N18

Perish from our country's face,

Perish from our country's face...

Perish from our country's face...

Perish from our country's face...

N18

Nor dread's, Nor dread's tyranny!

Nor dread's, Nor dread's tyranny!

Nor dread's, Nor dread's tyranny!

Nor dread's, Nor dread's tyranny!

Cornet solo

N19

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics "For - - - ward!". Each staff begins with a rest for four measures, followed by a half note on G4. The lyrics are written below the notes.

Piano accompaniment for the first system. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides harmonic support with chords and single notes.

Four vocal staves with lyrics "For - - - ward! 'gainst the trai-tor foe! for-ward!". The lyrics are written below the notes, with some words appearing on two lines.

Piano accompaniment for the second system. The right hand continues the melodic line with eighth and sixteenth notes, and the left hand provides harmonic support with chords and single notes.

for-ward! death, or vic-tor-y!

for-ward! death,

for-ward! death, or vic-tor-y!

for-ward! death, or vic-tor-y!

for-ward!

for-ward!

for-ward!

for-ward!

ff

For - ward 'gainst the trait - or foe,

For - ward 'gainst the trait - or foe,

For - ward 'gainst the trait - or foe,

For - ward 'gainst the trait - or foe,

ff

190

draw the sword and bend the bow;

draw the sword and bend the bow;

draw the sword and bend the bow;

draw the sword and bend the bow;

f
Horn and trum- - - pet loud - - ly blow,
f
Horn - - - and trum- - - pet loud - - ly blow,
Horn - - - and trum- - - pet loud - - ly blow,
Horn and trum- - pet loud - - ly blow,
f
death! death, or vic- - - tor- y! or
molto rall. et fine
death! death, or vic- - - tor- y! or
death! death, or vic- - - tor- y! or
death! death- - or vic- - - tor- y! or

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The score is in G major (one sharp) and 4/4 time. The vocal parts have lyrics: "vic - tor - y". The piano part features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes. There are dynamic markings *ff* (fortissimo) and *dim.* (diminuendo). A circular stamp is visible in the upper right corner.

22

23

Handwritten musical score for piano, continuing from the previous system. It features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes. There are dynamic markings *dim.* (diminuendo), *Sempre crescendo rall.* (Always crescendo and rallentando), and *ppp* (pianississimo). The score ends with a double bar line.

Sir Bedivere

"O master n'eer was seen"

Recit

19 + 20

Nº 11

Q mast-er, n'eer was seen so strong a sight!

for ere the flash-ing reap-ing met the moss, a snow-white arm ap-

is-ing met the blade, three brand-ished it! and romich's heart then

fare-well, dear blade, fare

-well!

now bear me to the

Allegretto

Strand.

die dahlia

Sweet voices now me to the

Soprano

mist - er's hand.

guide me ere the chill of deep - ning

rall

gloom, dis-close the sec-rets of the sil-ent tomb.

ppp

Sir Bedliver

Q mast-er, seeest thou yond-er

duck - y barge freight with funi dums-els, clothed in sab-te garb-?

Althorn

they come to heal me of my grievous wound!

Soprano Hark! how their

voices on the water-sound!

Chorus of Maidens.

20

Sop: *p* There is a land be-yond the set-ting sun, A land for

Alto *p*

p

er' --ry sor-row la-den one, Where death is dead --- and end-less

p

p

p

life be-gun. There is a

p

p

land be-yond the dusk-y night, Where storms are still and

skies are e-ver bright, Where crys-tal domes -- re-flect im-mor-tal

light! There is a land be-

yoncl the gates of morn, A land for ev'ry her-o bat-tle

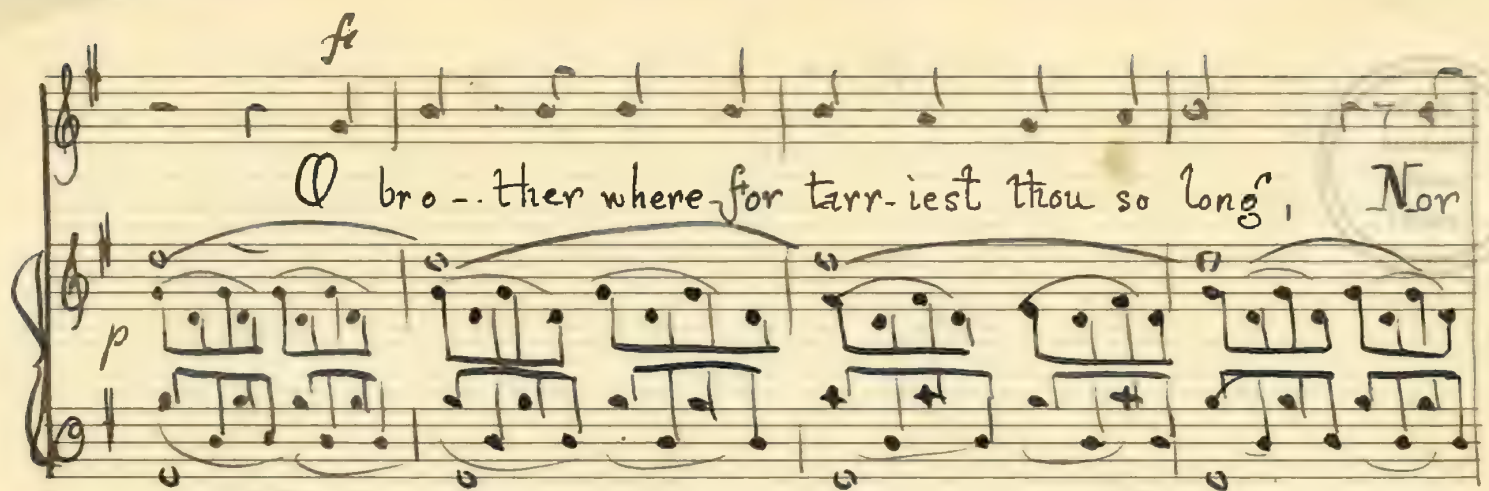
morn, Where peace a-waits the spir-it an-guish torn.

There is a land where balm-y breez-es blow, Where

fra - grant flowers in fade-less splen-dour glow, Where sil-ver

The first system of the handwritten musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, 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C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C139, D139, E139, F139, G139, A139, B139, C140, D140, E140, F140, G140, A140, B140, C141, D141, E141, F141, G141, A141, B141, C142, D142, E142, F142, G142, A142, B142, C143, D143, E143, F143, G143, A143, B143, C144, D144, E144, F144, G144, A144, B144, C145, D145, E145, F145, G145, A145, B145, C146, D146, E146, F146, G146, A146, B146, C147, D147, E147, F147, G147, A147, B147, C148, D148, E148, F148, G148, A148, B148, C149, D149, E149, F149, G149, A149, B149, C150, D150, E150, F150, G150, A150, B150, C151, D151, E151, F151, G151, A151, B151, C152, D152, E152, F152, G152, A152, B152, C153, D153, E153, F153, G153, A153, B153, C154, D154, E154, F154, G154, A154, B154, C155, D155, E155, F155, G155, A155, B155, C156, D156, E156, F156, G156, A156, B156, C157, D157, E157, F157, G157, A157, B157, C158, D158, E158, F158, G158, A158, B158, C159, D159, E159, F159, G159, A159, B159, C160, D160, E160, F160, G160, A160, B160, C161, D161, E161, F161, G161, A161, B161, C162, D162, E162, F162, G162, A162, B162, C163, D163, E163, F163, G163, A163, B163, C164, D164, E164, F164, G164, A164, B164, C165, D165, E165, F165, G165, A165, B165, C166, D166, E166, F166, G166, A166, B166, C167, D167, E167, F167, G167, A167, B167, C168, D168, E168, F168, G168, A168, B168, C169, D169, E169, F169, G169, A169, B169, C170, D170, E170, F170, G170, A170, B170, C171, D171, E171, F171, G171, A171, B171, C172, D172, E172, F172, G172, A172, B172, C173, D173, E173, F173, G173, A173, B173, C174, D174, E174, F174, G174, A174, B174, C175, D175, E175, F175, G175, A175, B175, C176, D176, E176, F176, G176, A176, B176, C177, D177, E177, F177, G177, A177, B177, C178, D178, E178, F178, G178, A178, B178, C179, D179, E179, F179, G179, A179, B179, C180, D180, E180, F180, G180, A180, B180, C181, D181, E181, F181, G181, A181, B181, C182, D182, E182, F182, G182, A182, B182, C183, D183, E183, F183, G183, A183, B183, C184, D184, E184, F184, G184, A184, B184, C185, D185, E185, F185, G185, A185, B185, C186, D186, E186, F186, G186, A186, B186, C187, D187, E187, F187, G187, A187, B187, C188, D188, E188, F188, G188, A188, B188, C189, D189, E189, F189, G189, A189, B189, C190, D190, E190, F190, G190, A190, B190, C191, D191, E191, F191, G191, A191, B191, C192, D192, E192, F192, G192, A192, B192, C193, D193, E193, F193, G193, A193, B193, C194, D194, E194, F194, G194, A194, B194, C195, D195, E195, F195, G195, A195, B195, C196, D196, E196, F196, G196, A196, B196, C197, D197, E197, F197, G197, A197, B197, C198, D198, E198, F198, G198, A198, B198, C199, D199, E199, F199, G199, A199, B199, C200, D200, E200, F200, G200, A200, B200, C201, D201, E201, F201, G201, A201, B201, C202, D202, E202, F202, G202, A202, B202, C203, D203, E203, F203, G203, A203, B203, C204, D204, E204, F204, G204, A204, B204, C205, D205, E205, F205, G205, A205, B205, C206, D206, E206, F206, G206, A206, B206, C207, D207, E207, F207, G207, A207, B207, C208, D208, E208, F208, G208, A208, B208, C209, D209, E209, F209, G209, A209, B209, C210, D210, E210, F210, G210, A210, B210, C211, D211, E211, F211, G211, A211, B211, C212, D212, E212, F212, G212, A212, B212, C213, D213, E213, F213, G213, A213, B213, C214, D214, E214, F214, G214, A214, B214, C215, D215, E215, F215, G215, A215, B215, C216, D216, E216, F216, G216, A216, B216, C217, D217, E217, F217, G217, A217, B217, C218, D218, E218, F218, G218, A218, B218, C219, D219, E219, F219, G219, A219, B219, C220, D220, E220, F220, G220, A220, B220, C221, D221, E221, F221, G221, A221, B221, C222, D222, E222, F222, G222, A222, B222, C223, D223, E223, F223, G223, A223, B223, C224, D224, E224, F224, G224, A224, B224, C225, D225, E225, F225, G225, A225, B225, C226, D226, E226, F226, G226, A226, B226, C227, D227, E227, F227, G227, A227, B227, C228, D228, E228, F228, G228, A228, B228, C229, D229, E229, F229, G229, A229, B229, C230, D230, E230, F230, G230, A230, B230, C231, D231, E231, F231, G231, A231, B231, C232, D232, E232, F232, G232, A232, B232, C233, D233, E233, F233, G233, A233, B233, C234, D234, E234, F234, G234, A234, B234, C235, D235, E235, F235, G235, A235, B235, C236, D236, E236, F236, G236, A236, B236, C237, D237, E237, F237, G237, A237, B237, C238, D238, E238, F238, G238, A238, B238, C239, D239, E239, F239, G239, A239, B239, C240, D240, E240, F240, G240, A240, B240, C241, D241, E241, F241, G241, A241, B241, C242, D242, E242, F242, G242, A242, B242, C243, D243, E243, F243, G243, A243, B243, C244, D244, E244, F244, G244, A244, B244, C245, D245, E245, F245, G245, A245, B245, C246, D246, E246, F246, G246, A246, B246, C247, D247, E247, F247, G247, A247, B247, C248, D248, E248, F248, G248, A248, B248, C249, D249, E249, F249, G249, A249, B249, C250, D250, E250, F250, G250, A250, B250, C251, D251, E251, F251, G251, A251, B251, C252, D252, E252, F252, G252, A252, B252, C253, D253, E253, F253, G253, A253, B253, C254, D254, E254, F254, G254, A254, B254, C255, D255, E255, F255, G255, A255, B255, C256, D256, E256, F256, G256, A256, B256, C257, D257, E257, F257, G257, A257, B257, C258, D258, E258, F258, G258, A258, B258, C259, D259, E259, F259, G259, A259, B259, C260, D260, E260, F260, G260, A260, B260, C261, D261, E261, F261, G261, A261, B261, C262, D262, E262, F262, G262, A262, B262, C263, D263, E263, F263, G263, A263, B263, C264, D264, E264, F264, G264, A264, B264, C265, D265, E265, F265, G265, A265, B265, C266, D266, E266, F266, G266, A266, B266, C267, D267, E267, F267, G267, A267, B267, C268, D268, E268, F268, G268, A268, B268, C269, D269, E269, F269, G269, A269, B269, C270, D270, E270, F270, G270, A270, B270, C271, D271, E271, F271, G271, A271, B271, C272, D272, E272, F272, G272, A272, B272, C273, D273, E273, F273, G273, A273, B273, C274, D274, E274, F274, G274, A274, B274, C275, D275, E275, F275, G275, A275, B275, C276, D276, E276, F276, G276, A276, B276, C277, D277, E277, F277, G277, A277, B277, C278, D278, E278, F278, G278, A278, B278, C279, D279, E279, F279, G279, A279, B279, C280, D280, E280, F280, G280, A280, B280, 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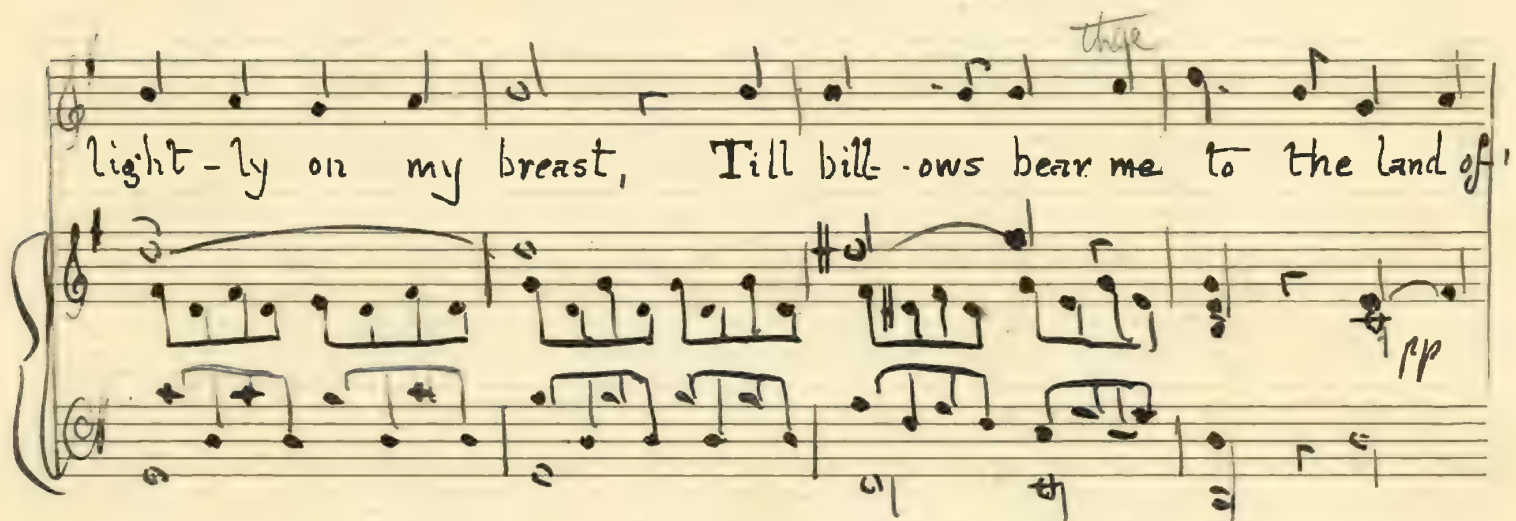
f
bro - ther where - for tarr - iest thou so long, Nor



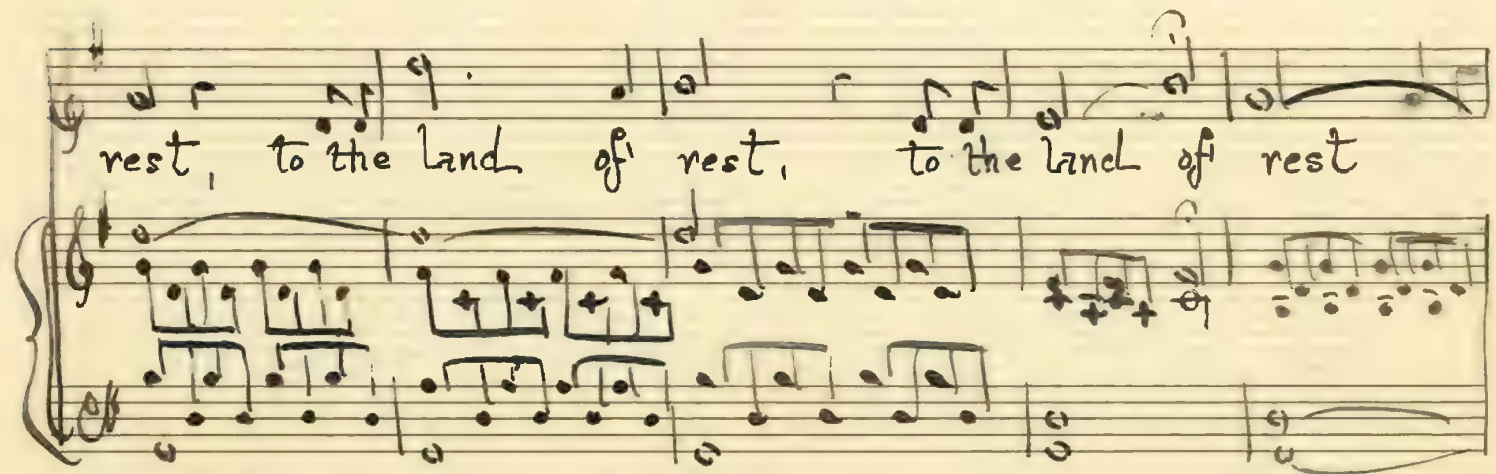
wound - ed sought my soul en - tie - ing song; Thy wear - y head lay



there
light - ly on my breast, Till bill - ows bear me to the land of,



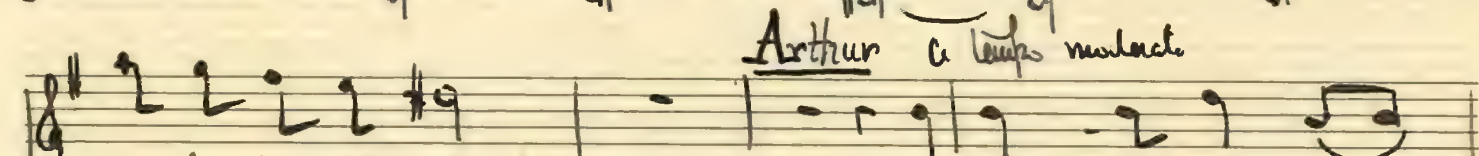
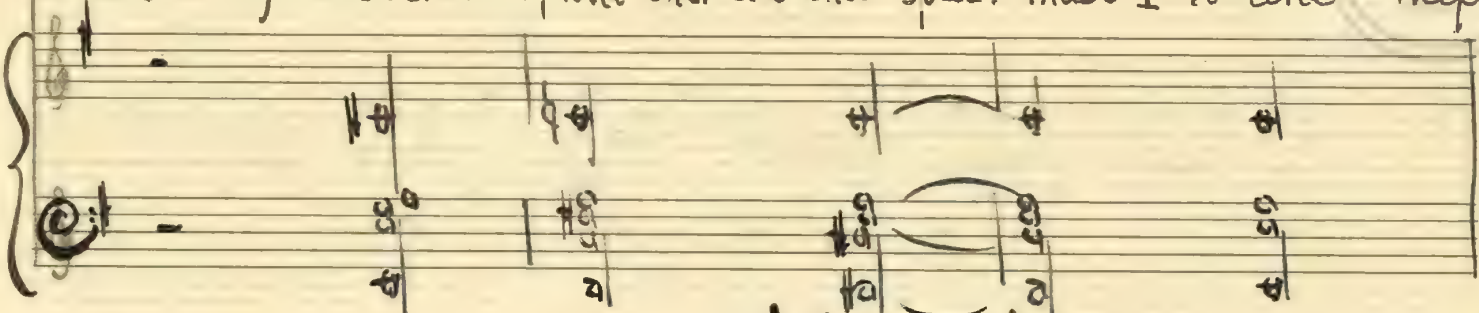
rest, to the land of rest, to the land of rest



7
Sir Bedivere



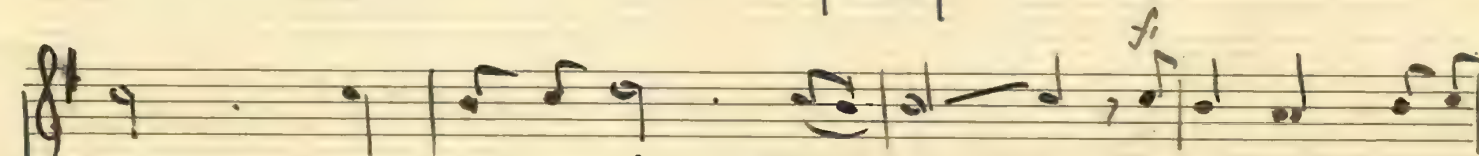
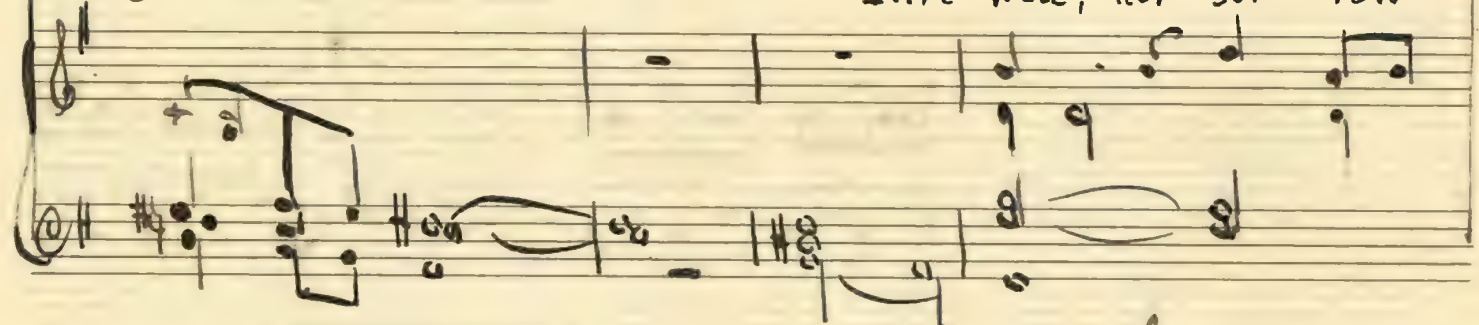
① my lord Ar-thur, whi-ther art thou sped? must I a-lone Keep



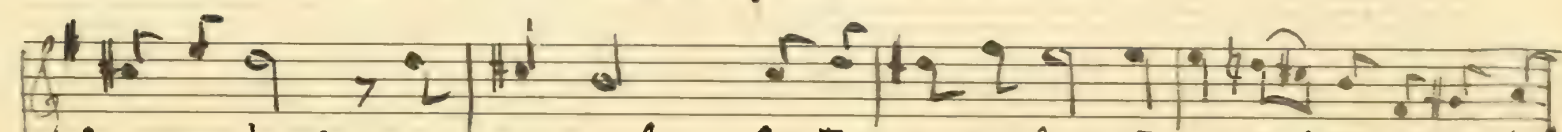
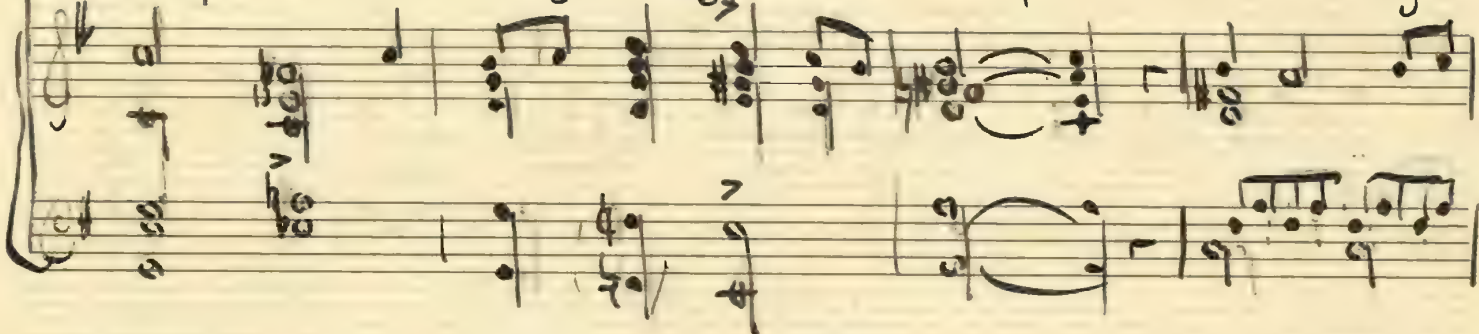
vig-il for the dead?

Arthur a leaps moults

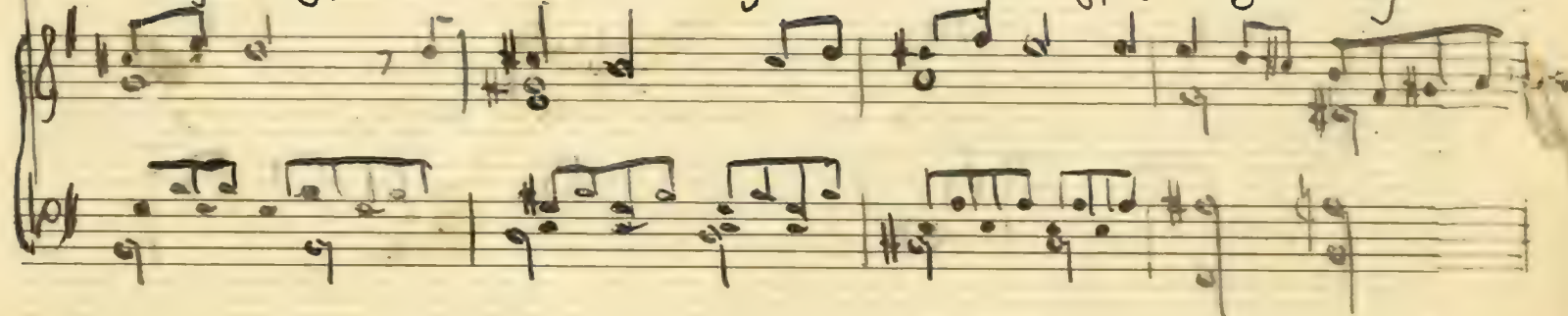
Fare-well, nor sor-row



sore, with cour-age strong, en-dure, nor mar-vel if I



tar-ry long, nor mar-vel if I tar-ry long, In sea-girt sun-ny valed A-



Andante tranquillo

Sotto voce

Handwritten musical score for the first system. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are: "v - il - ion, In sea - girt sur - ay valed A - v - il - ion A". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The music is in 4/4 time. The first measure of the vocal line is circled.

adagio

Handwritten musical score for the second system. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are: "vil - i - on .". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The music is in 4/4 time. The tempo marking "adagio" is written above the vocal line. The lyrics "attos alone - closed lips" are written above the piano accompaniment.

Handwritten musical score for the third system. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The music is in 4/4 time.

ppp

Handwritten musical score for the fourth system. The vocal line is in treble clef with a key signature of one sharp (F#). The music is in 4/4 time. The dynamic marking "ppp" is written above the first measure.

led A-

Sp. Neale

Recit-

No 11.

"O Master peer was seen"

No 11

The Hymn No 11

Prepare Celesti & Clari

"O master n'er was seen"

Nº 11 1st Sin. Bedivere. Recit.

Atempo -

O mast-er n'er was seen so strange a sight,

reeds than celasti

Atempo

ch: clarinet

for ere the flash-ing weap-on met the mere, a snow-white arm ar-

st. fff ch: pipe

... is ... ing met the blade, thrice brand-ish'd it, and van-ish'd neath the

st. f

Chords singing

Arthur molto espress.

wave! reeds

Fare-well, dear blade, fare-

well!
due

Now bear me to the

f *chir*

chir
bd

strand.

pp

mp *>*

Sweet voi - ces woo me to the

pppp

Soprano
Contralto

(with descants)

soft 16 feet only

ad lib *dulciana alone*

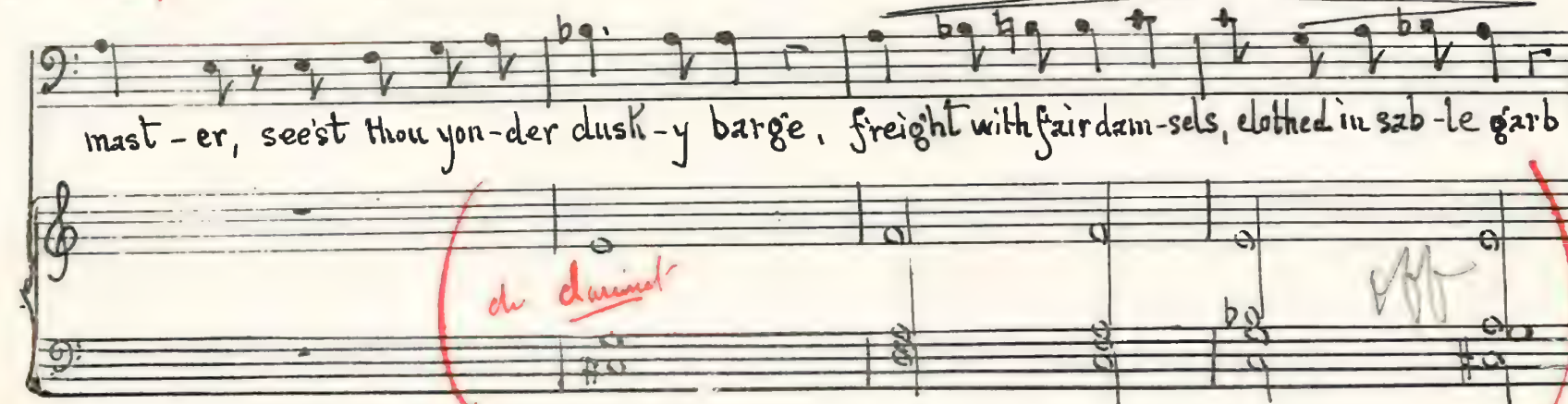
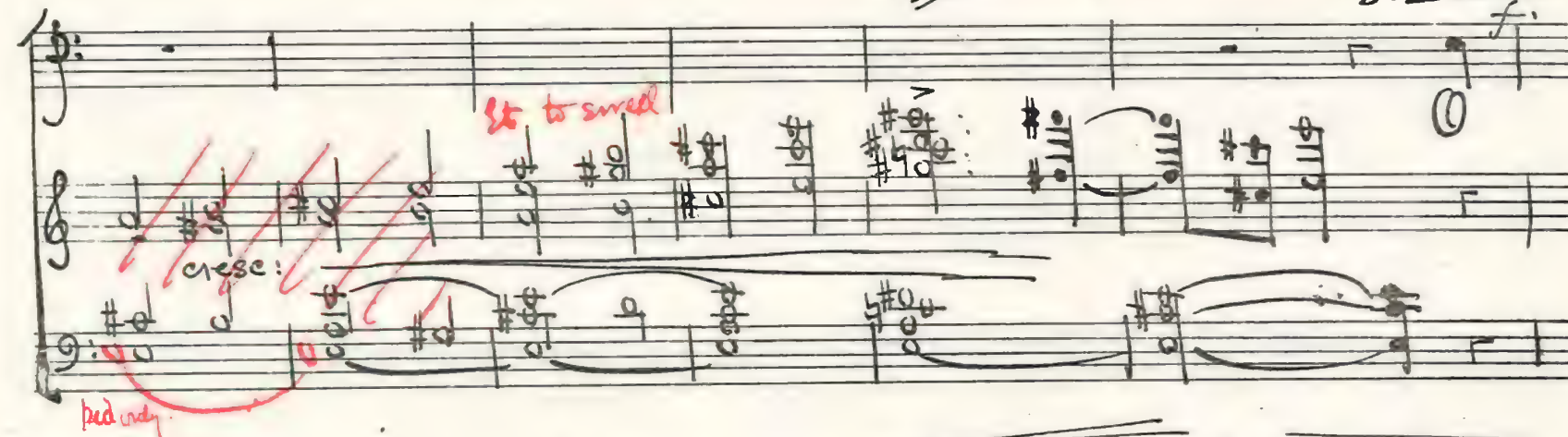
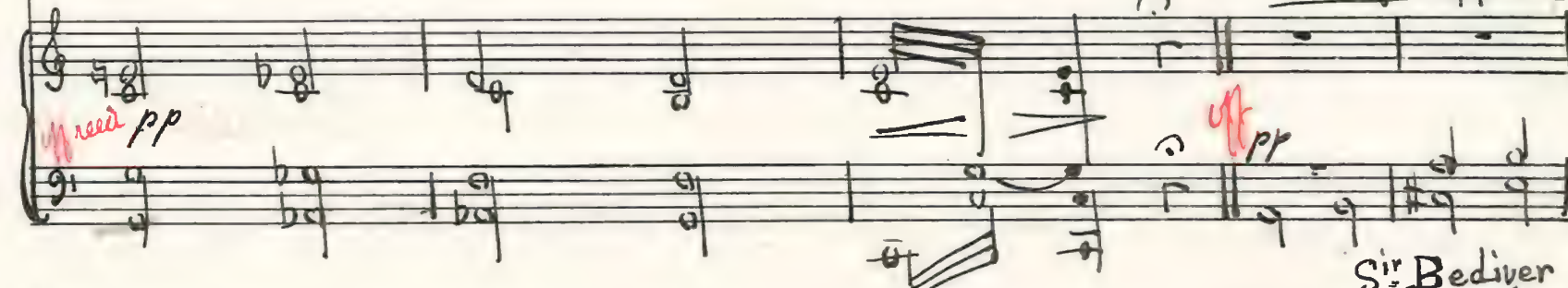
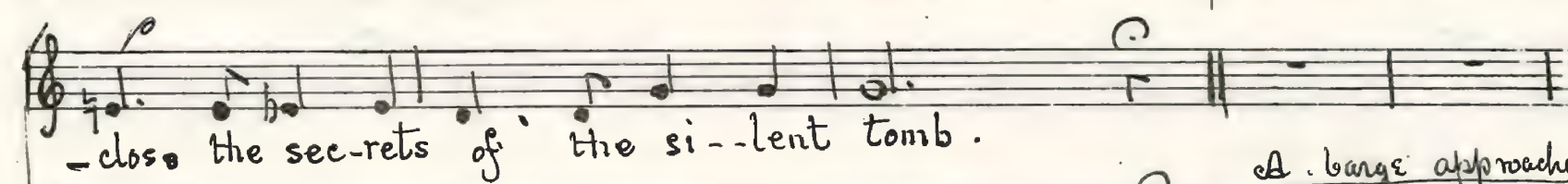
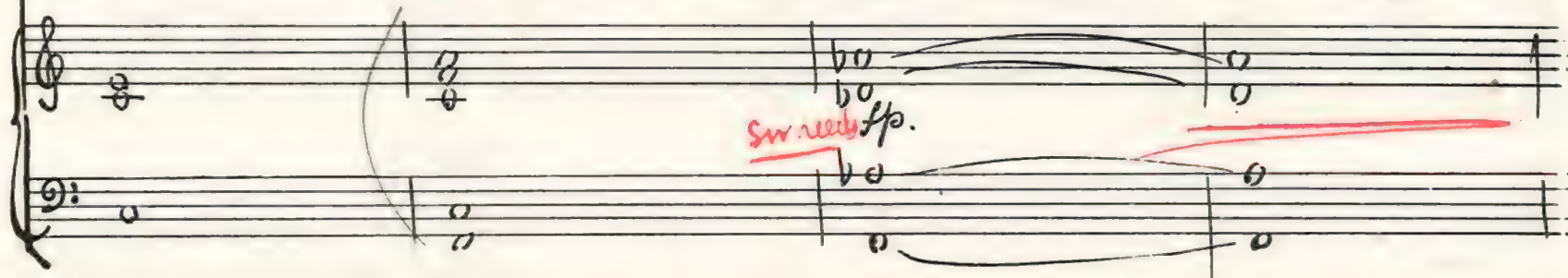
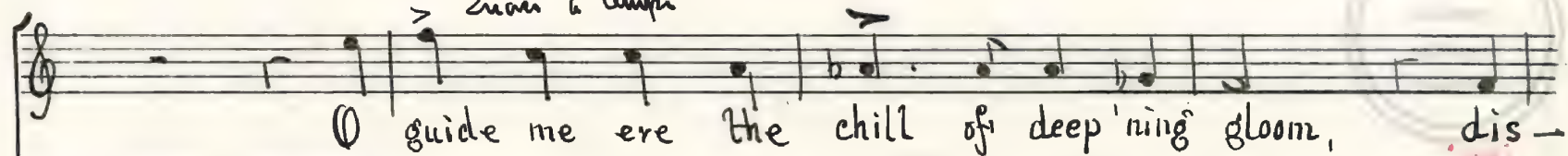
west - - ern land.

sempre ppp

meno p

meno

supplic:
Quasi a tempo



Arthur.

They come to heal me of my grievous wound.

Prelude Celeste

There is a

dulciana
pp

Hark! how their voices on the waters sound.

land beyond the setting sun ---!

voix célestes

pp

Chorus
maidens
in the
barges

Moderato mp.

There is a land beyond the setting sun, A land for ev'ry
There is a land beyond the dusk-y night, Where storms are still and

Moderato

Sordiano m/f

sor-row-lad-en one, Where death is dead..... and end-less life be-
skies are ev-er bright, Where crys-tal domes..... re-flect im-mort-al

-gun light! *Clari* There is a land be-
Clarinet
above solo
stop deep
Mr. Woods

yond the gates of morn, A land for ev-ry her-o bat-tle

pp *sompt p p*

morn Where peace a- waits the spir-it ang-uish torn.

pp

pp *dulcians alone* *dim.*

ppp

There is a land where balmy breez-es blow, Where frag-rant flowers in

ppp

ppp

fade-less splen-dor glow, Where sil-ver streams — in mur-mur-ing mus-is

7

ppp

flow, in mur-m'ring mus-ic flow, in mur-m'ring mur-ic flow.

Soprano solo (one of the Queens)

Andante

hold "d" only

Andante

bro-ther where-for tar-riest thou so long. Nor

pp

wound-ed sought my soul en-tie-ing song; Thy wear-y head lay

*Ped. Ped * Ped * Ped * Ped*

*Ped * Ped Ped * Ped **

light-ly on my breast, Till bil-lows bear thee to the land of

rit 8

rit *chord*

Ped *x* *Ped* *x* *Ped* *x* *pal* *x*

rest, to the land of rest, to the land of rest!

chord

Sir Bedivere.

O my lord Ar-thur, whi-ther art thou sped? must I a-lone Keep

sw *reds* *f*

Arthur *espress.*

vig-il o'er the dead? Fare-well, nor sor-row sore, with

ten *p* *pp* *ff* *p*

cour-age strong en-dure ---, nor mar-vel if I tar-ry long, nor

sub voce

cresc. *mf*

mar-vel if I tar-ry long, In sea-girt sun-ny valed A -

cresc.

sub voce

--v--il-ion, In sea--girt sun-ny valed A--vil--ion, A--

pp *dulcissima alone*

He dies.

-vil-----ion!

Contralto

ppp

There is a land be-yond the gates of morn! -

ppp

Sing the words indistinctly

with closed lips

A land for ev...ry he-ro bat-tle worn!

morendo

pp

6)

N^o 11
The Hymn



No. 11

1. Sir. Bedivere. *Recit.*

"O master ne'er was seen"

Atempo-

p

O mast-er ne'er was seen so strange a sight,

Atempo

p *trem*

for ere the flash-ing weap-on met the mere, a snow-white arm ar-

Piano *ff*

f

-- is -- ing met the blade, thrice brand-ish'd it, and van-ish'd neath the

f

Carito

Arthur *molto espress.*

wave!

Fare-well, dear blade, fare-

- well!

Now bear me to the

f

organ

Andante

Soprano
Contralto

strand.

pp

(With closed lips)

mp *>*

Sweet voi - ces woo me to the

pppp

ad lib

west - - ern land.

sempre ppp

meno p

p

Harp

Harp

suppl. *more a tempo*

① guide me ere the chill of deep'ning gloom, dis-

Piano
fp.

-close the sec-rets of the si-lent tomb.

pp
pp

A. barge approaches.

Sir Bediver *f.* Recit
①
cresc.

mast-er, see'st thou yon-der dusk-y barge, freight with fair dam-sels, clothed in sub-le garb?

Arthur.

They come to heal me of my grievous wound.

There is a

p. sp

Hark! how their voices on the waters sound.

land beyond the setting sun ---!

Harp pp

Chorus
maidens
in the
bars

Moderato mp
There is a land beyond the setting sun, A land for ev'ry

Moderato mp

5

sor-row-lad-en one, Where death is dead..... and end-less life be-
skies are ev-er bright, Where crys-tal domes re-flect im-mort-al

-gun light!

There is a land be-

Harp

Organ

yond the gates of morn, A land for ev-ry her-o bat-tle

pp *scmpre pp*

morn Where peace a- waits the spir-it ang-uish torn.

pp

pp *dim.*

ppp

There is a land where balmy breez-es blow, Where frag-rant flowers in

ppp

ppp

Mark

fade-less splen-dour glow, Where sil-ver streams — in mur-muring mus-is

Mark

7

ppp

flow, in mur-m'ring mus-ic flow, in mur-m'ring mur-ic flow.

Soprano solo (one of the Puccini)

Andante

bro-ther where-for tar-riest thou so long, Nor

Andante

Ped

* *Ped*

* *Ped*

* *Ped*

*

wound-ed sought my soul en-tie-ing song; Thy wear-y head lay

Ped

* *Ped*

Ped

* *Ped*

*

light-ly on my breast, Till bil-lows bear thee to the land of

rit 8

rit *organo*

Ped x Ped x ped x pal x

rest, to the land of rest, to the land of rest!

Piano *organo* *Piano*

Sin Bedivere.

O my Lord Ar-thur, whi-ther art thou sped? must I a-lone Keep

f. organo

Arthur *espress.*

vig-il o'er the dead? Fare-well, nor sor-row sore, with

Piano *P* *pp*

cour-age strong en-dure ---, nor mar-vel if I tar-ry long, nor

cresc. mar-vel if I tar-ry long, In sea-girt sun-ny valed A -

cresc.

sotto voce

--v--il--ion, In sea--girt sun-ny valed A--vil--ion, A--

pp

He dies -

-vil - - - - i - - - - ion!

Contralto

ppp

There is a land be-yond the gates of morn -

ppp

Sing the words indistinctly

with closed lips

A land for ev...ry he-ro bat-tle wor-ri-! *pp*

morendo...

ppp (C#444 11#.)

Empty musical staves.

(Final Chorus of "King Arthur")

2 movements

No. 12.

"Hail! to the country"

Score for Soprano, Alto, Tenor, Bass, and Piano.

The score is written in G major (one sharp) and common time (C). The Soprano, Alto, Tenor, and Bass parts are all marked with a common time signature and a key signature of one sharp. The Piano part is written in G major and common time, with a key signature of one sharp. The tempo marking "Maestoso" is written above the Piano part.

Vocal parts with lyrics: "Hail! to the coun-try of the gold-en West-..."

The vocal parts are written in G major and common time. The lyrics are: "Hail! to the coun-try of the gold-en West-...". The score is written in G major and common time, with a key signature of one sharp. The tempo marking "Maestoso" is written above the Piano part.

hail! to the hap-py is-lands of the Blest

hail! to the hap-py is-lands of the Blest

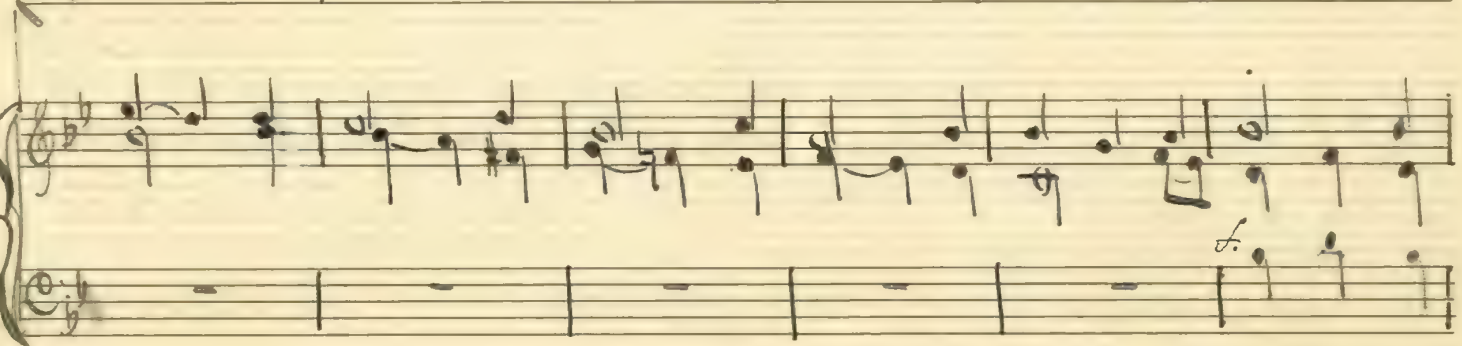
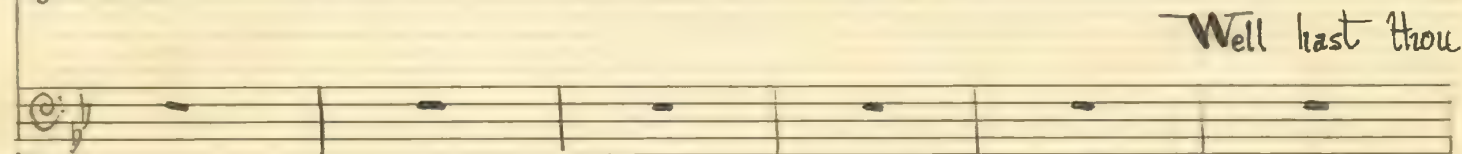
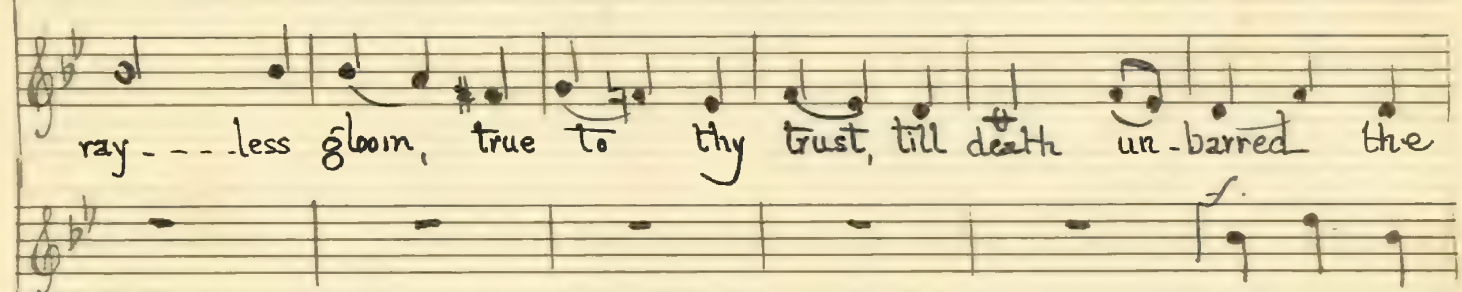
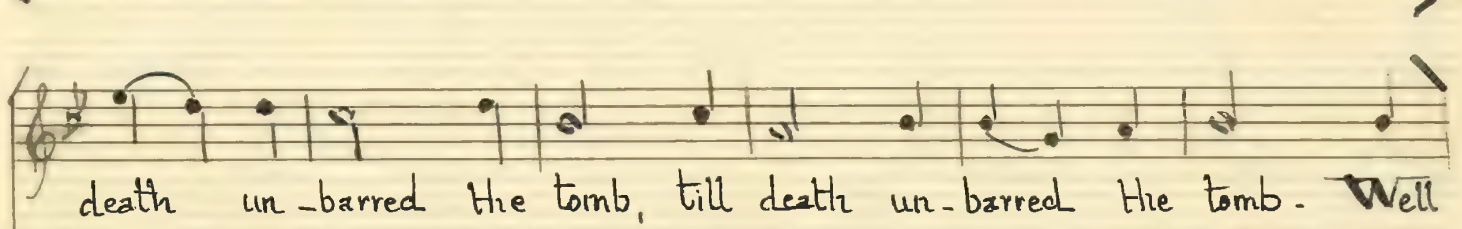
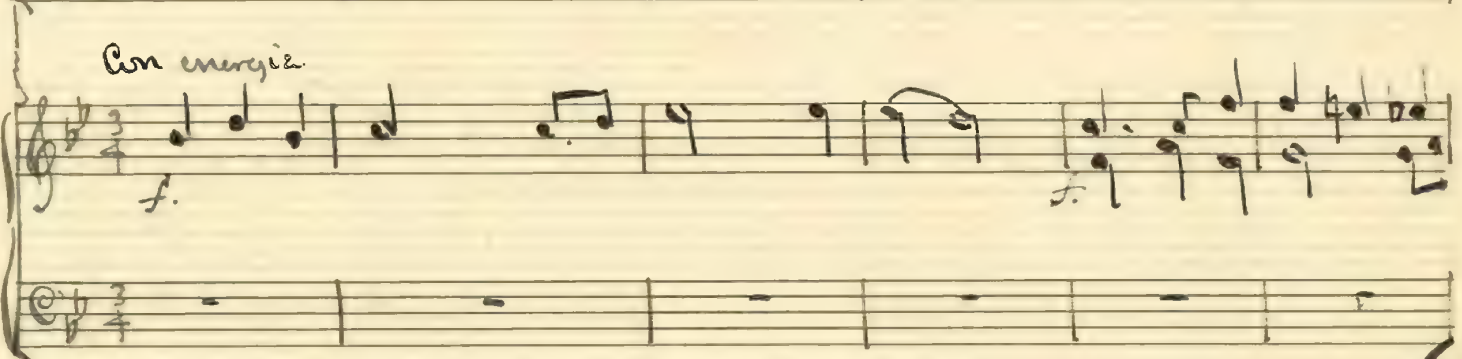
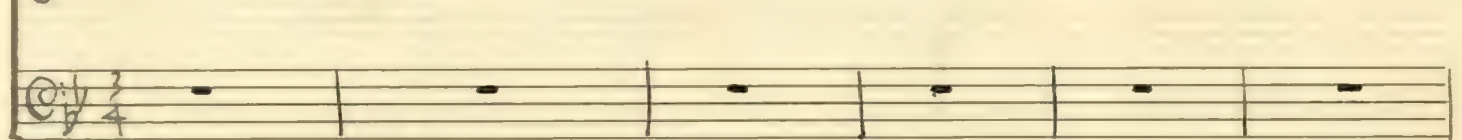
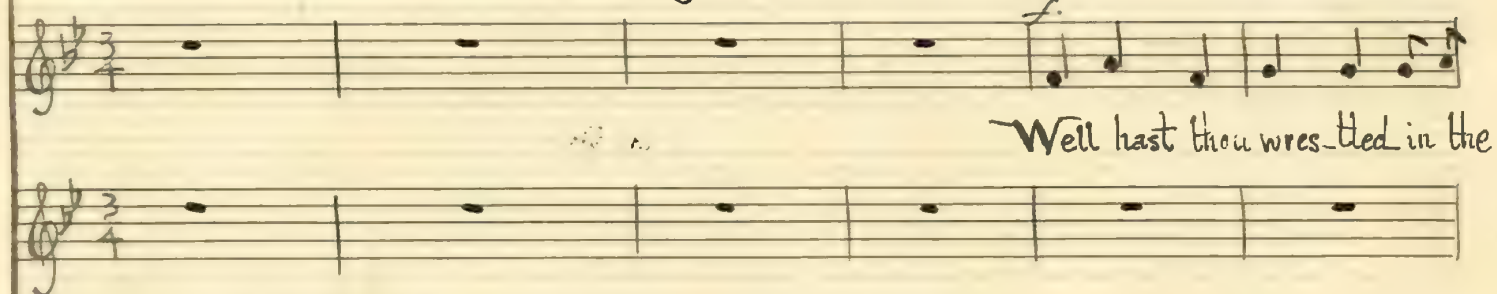
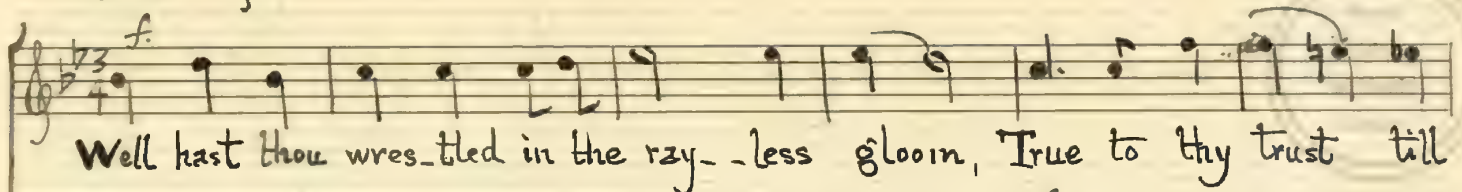
Her--o vic--tor--ious in the sac-red fight, A

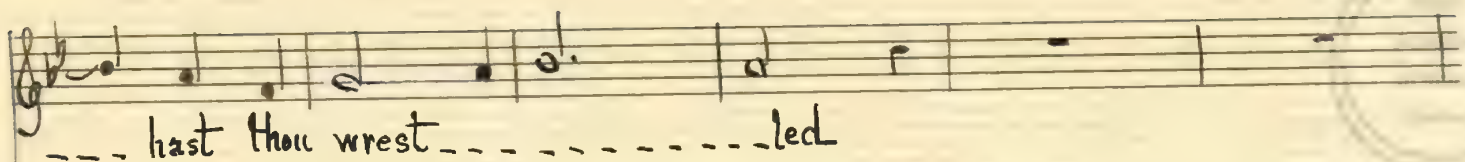
Her--o vic--tor--ious in the sac-red fight, A

Handwritten musical score for the first system. It consists of four staves. The top two staves are vocal parts in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "against the wrongs and tri-umph of the Right! A -". The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both with a key signature of two flats. The music is in 4/4 time.

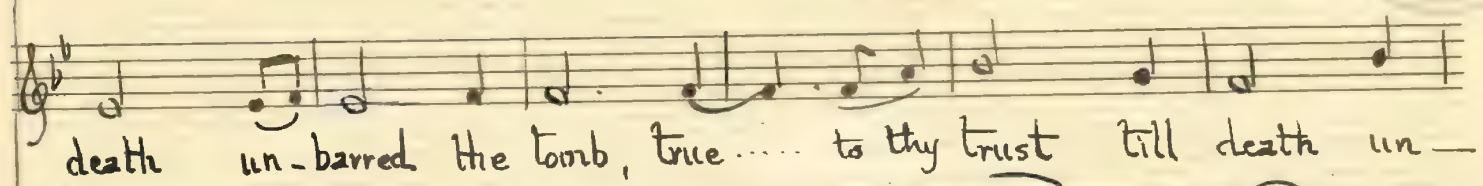
Handwritten musical score for the second system, continuing the vocal and piano parts. It consists of four staves. The top two staves are vocal parts in treble clef with a key signature of two flats. The lyrics are: "against the wrongs and tri-umph of the Right!". The bottom two staves are piano accompaniment in treble and bass clefs with a key signature of two flats. The music is in 4/4 time. There are three "rall." markings with dashed lines indicating a rallentando in the vocal and piano parts.

Con energia.

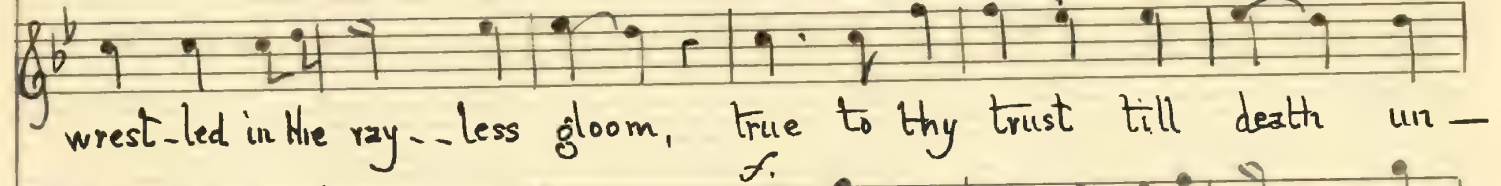




--- hast thou wrest- - - - - led



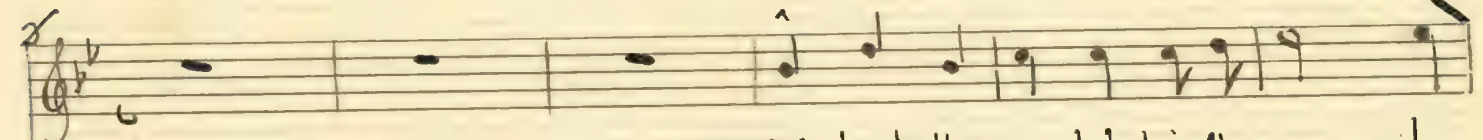
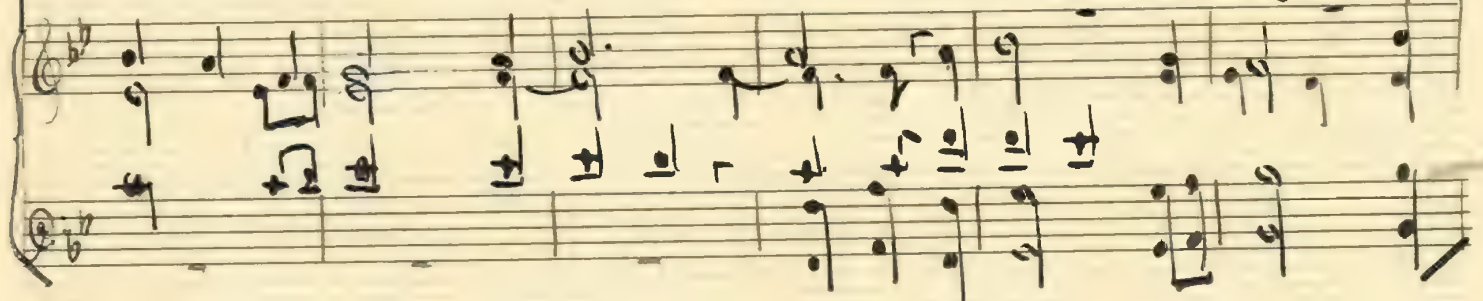
death un-barred the tomb, true... to thy trust till death un-



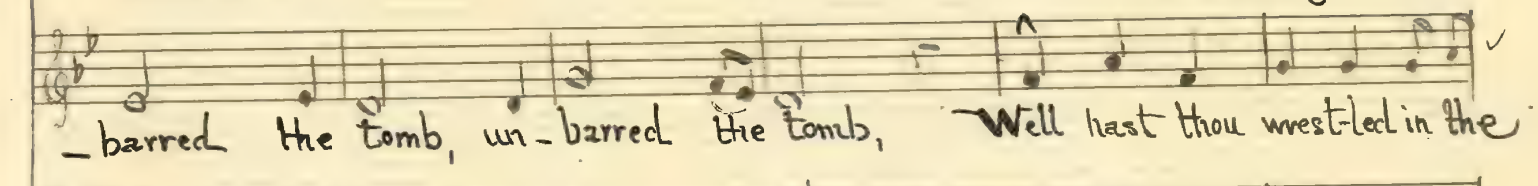
wrest-led in the ray- - less gloom, true to thy trust till death un-



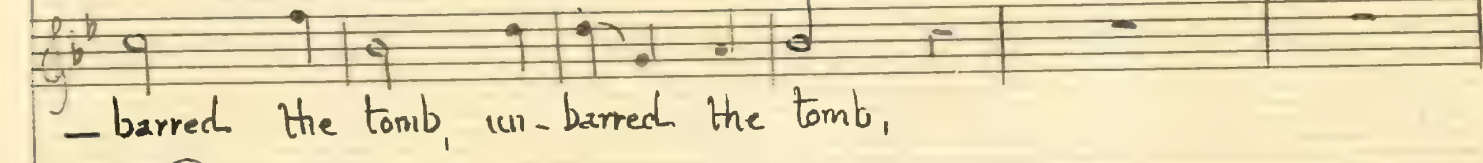
Well hast thou wrest-led in the ray- - - less



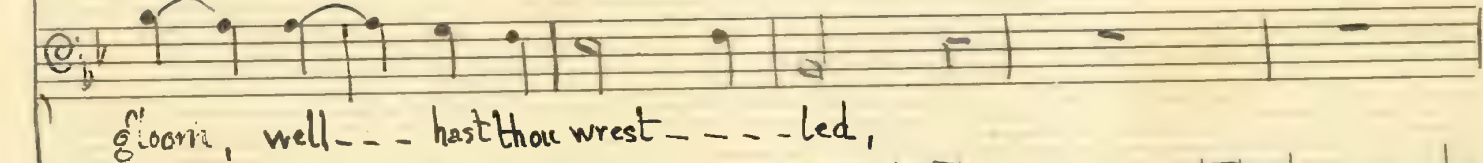
Well hast thou wrest-led in the ray- - less



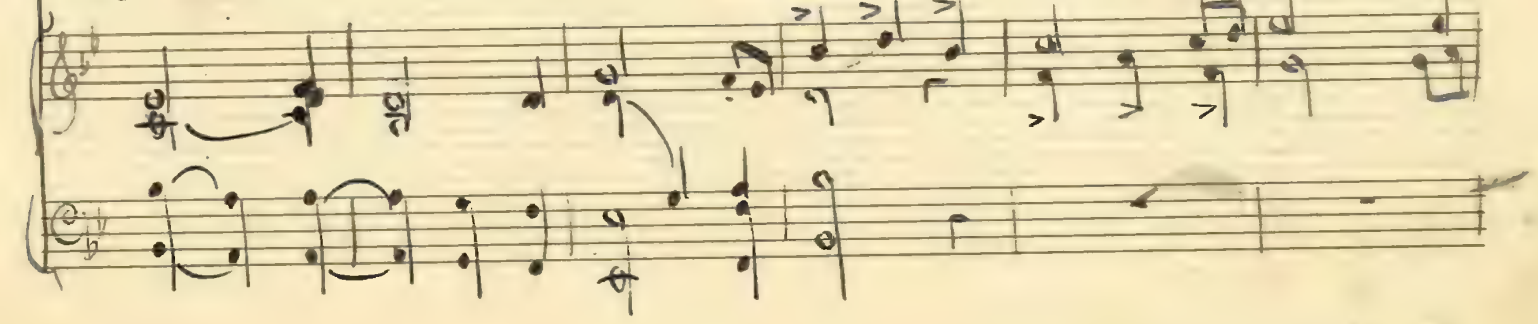
-barred the tomb, un-barred the tomb, Well hast thou wrest-led in the

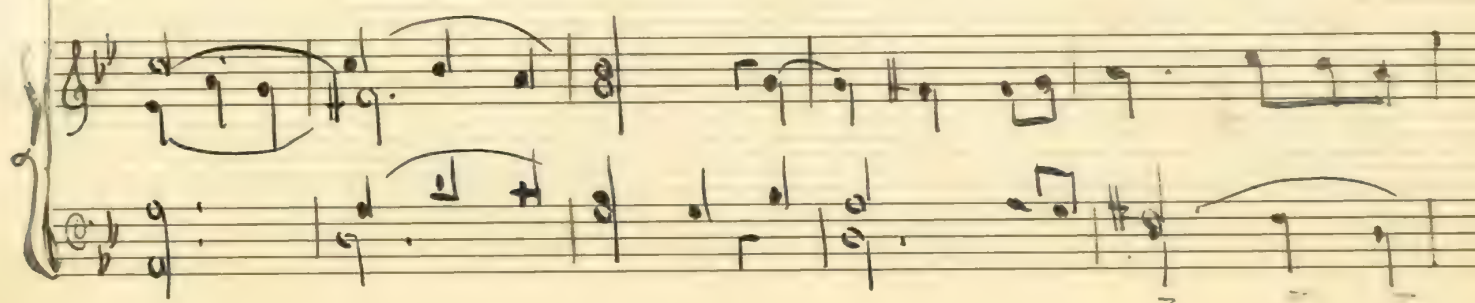
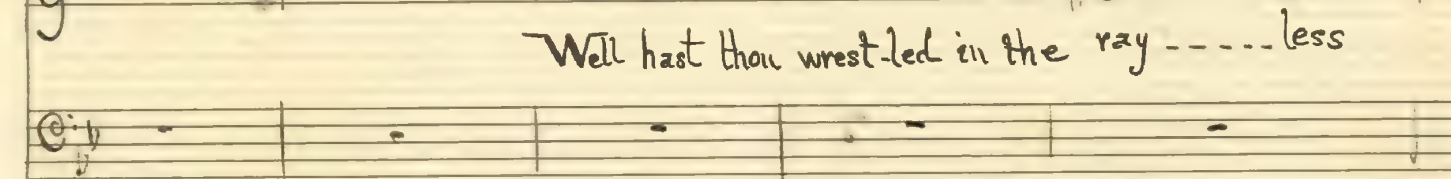
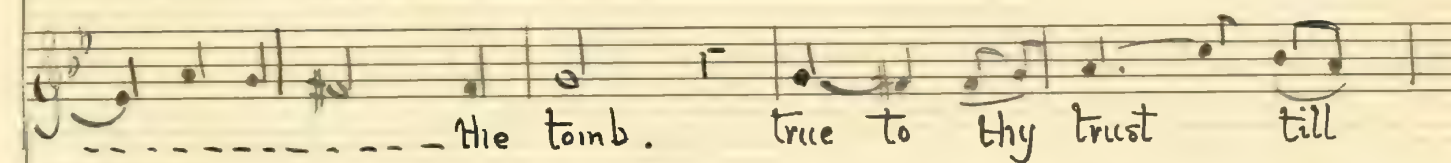
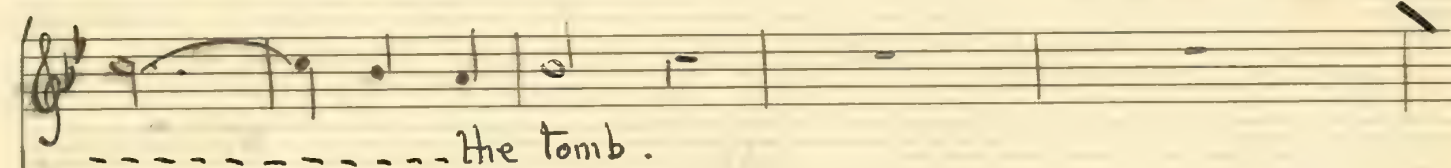
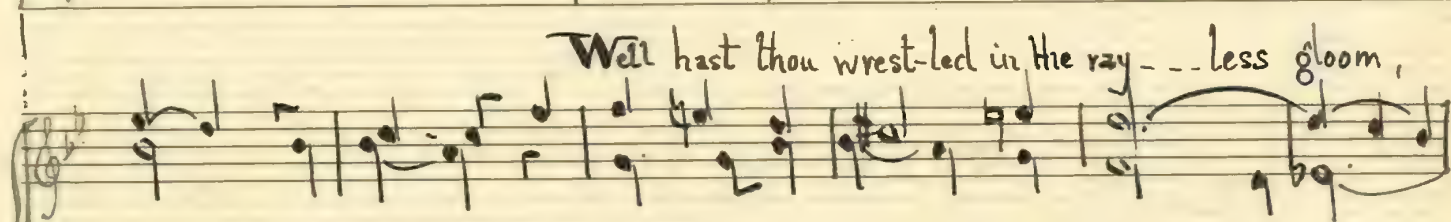
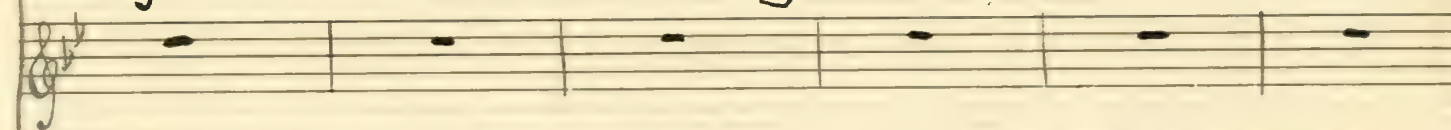
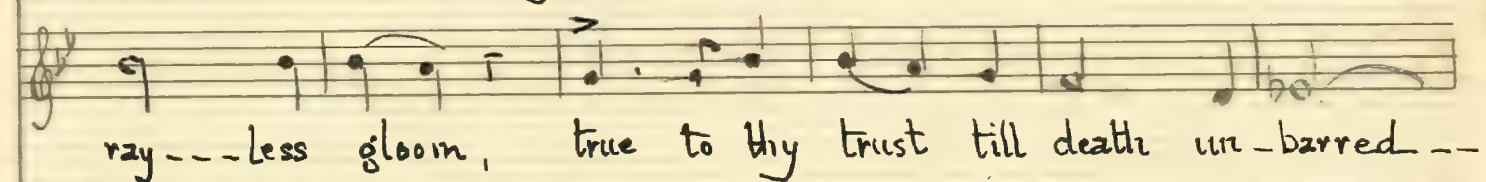


-barred the tomb, un-barred the tomb,



gloom, well- - - hast thou wrest- - - - led,





Well hast thou wrestled in the ray--less gloom, true to thy trust--
death un-barred the tomb, true to thy trust till death--
gloom, true to thy trust till death un-barred the tomb,

Well hast thou wrestled in the ray--less gloom, true to thy
true to thy trust, Well hast thou
un-barred the
till death--un-barred the tomb.
trust till death, true to thy trust till death--till

wrest-led in the ray...less gloom.....

tomb. true to thy trust till

true to thy trust till death un-barred the tomb,

death.....un-barred the tomb.

true to thy trust till death.....till death un-barred the

death un-barred un-barred the tomb. till death un-barred the

un-barred the tomb; true to thy trust till

Well hast thou wrestled in the ray...less

tomb, un-barred... the tomb, un-barred

tomb, un-barred... the tomb, un-barred

death un-barred... the tomb, un-barred

death, true to thy trust till death un-barred

Piu mosso

the tomb... Now o'er the ranks

the tomb... Now o'er the ranks

the tomb... Now o'er the ranks

the tomb... Now o'er the ranks

f *Piu mosso*

Handwritten musical score for a hymn, featuring vocal staves and piano accompaniment. The lyrics are: "celes-tial shalt thou reign - Nor e'er the mem-ry of thy glor-y wane - nor e'er".

The score is written on ten staves. The first two staves are vocal parts (Soprano and Alto), and the next two are piano accompaniment (Right and Left Hand). The lyrics are written below the vocal staves. The music is in G major (one sharp) and 4/4 time. The piano accompaniment consists of chords and moving lines in both hands.

Lyrics:

celes-tial shalt thou reign - Nor e'er the
 celes-tial shalt thou reign - Nor e'er the
 mem-ry of thy glor-y wane - nor e'er
 mem-ry of thy glor-y wane - nor e'er

the mem-ry of thy glor-ry

the mem-ry of thy glor-ry

wane! Well hast thou wrest-led in the ray-less gloom,

Well hast thou wrest-led in the ray-less

wane! Well hast thou wrest-led in the

Well hast thou

12

true to thy trust till death un-barred the tomb, till death un-
gloom, true to thy trust till death ----- un-
ray-----less gloom, true to thy trust till death-----un-
wrest-led in the ray-----less gloom, true to thy trust till death un-

-barred the tomb, till death un-barred-----un-
-barred the tomb, till death un-barred-----un-
-barred the tomb, till death un-barred-----un-
-barred the tomb, till death un-barred-----un-
-----un-

-barred the tomb!

-barred the tomb!

-barred the tomb!

-barred the tomb!

Piano accompaniment for the first system.

Hail! to the coun---try of the gold-en West----- hail! to the

Hail! to the coun---try of the gold-en West----- hail! to the

Piano accompaniment for the second system.

hap-py is-lands of the Blest--- he--ro vic-tor--ious

hap-py is-lands of the Blest--- he--ro vic-tor--ious

cres

in the sac-red fight, A- gainst the wrong and tri-umph of the

cres

cres

in the sac-red fight, A- gainst the wrong and tri-umph of the

cres

ff
Right, and tri-umph of the Right!

Right, and tri-umph of the Right!

Right, and tri-umph of the Right!

Right, and tri-umph of the Right!

Right, and tri-umph of the Right!

maestoso *rall*

Hail! to the coun-try of the gold-en West!

rall
Hail! to the coun-try of the gold-en West!

rall
Hail! to the coun-try of the gold-en West!

rall
Hail! to the coun-try of the gold-en West!

ff
Hail! to the coun-try of the gold-en West!

Arthur.

They come to heal me of my grievous wound.

There is a

p. sp pp

Hark! how their voices on the waters sound.

land beyond the setting sun ---!

pp

Chorus
maidens
in the
bars

Moderato mp:
There is a land beyond the setting sun, A land for ev'ry

Moderato
There is a land beyond the dusky night. Where storm, and

mp

sor-row-lad-en one, Where death is dead... and end-less life be-
sides are er-er bright, Where crys-tal domes... re-flect im-mort-al

-gun light!

There is a land be-

yond the gates of morn, A land for er-ry her-o bat-tle

pp *scmptr pp*

morn where peace a- waits the spir-it ang-uish torn.

pp

pp *dim.*

ppp

There is a land where balmy breezes blow, where frag-rant flowers in

ppp

ppp

fade-less splen-dor glow, where sil-ver streams — in mur-muring mus-ic

X 7

flow, in mur-m'ring mus-ic flow, in mur-m'ring mur-ic flow.

ppp

Soprano solo (one of the Eusebs)

Andante

O bro-ther where-for tar-riest thou so long, Nor

Andante

Ped * Ped * Ped *

pp

wound-ed sought my soul en-tie-ing song; Thy wear-y head lay

Ped * Ped * Ped *

7

Handwritten musical score for three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music features various notes, rests, and dynamic markings like *ppp* and *ppp*.

Arthur
Moderato *p* Recit.

What strains are these, that wake the slumb--'ring mere?

Handwritten musical score for Arthur's recitative. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves in treble and bass clefs. The tempo is marked *Moderato* and the dynamics are *p* and *pp*.

p Merlin Recit. (misterioso) quasi a tempo

Be-ware the mus-ic of the mys--tic mads, that

Handwritten musical score for Merlin's recitative. It consists of three staves: a vocal line in bass clef and two piano accompaniment staves in treble and bass clefs. The tempo is marked *quasi a tempo* and the dynamics are *p* and *pp*.

guard the mag-ic brand, but for our quest, the hour is

nigh, and full-orbed shines the moon, a-mid her star-ry

sis-ters; See'st thou noth-ing?

Arthur *(a tempo)* Naught but the play of moon-beams on the

organ *ppp* *espressivo*

Merlin.

here. Be-hold a-gain, for 'tis not ev'ry eye, can

view the vis-ion of the won-drous blade!

Arthur

Naught but the fil--my va--pours,

cresc. - - - - - Yet me-thinks, I see an ar-m... of ee-rie light a--

Harp
ff.

Merlin. Reit

...ris ...ing! 'Tis well, by cour-age thou shalt

Reit

win the brand.

Soprano

Tempo D^o

Spir-its of air, wit-less of care,

Alto

Spir-its of air, wit-less of care,

Tempo I:

Pstace:

Borne on the lake-lov-ing breez-----es; Ward-ing the blade,

Borne on the lake-lov-ing breez-----es; Ward-ing the blade,

Accent

Merlin
ff recit.

A - vant! ye empty shades, your task is

won - drous - ly made, wait - ing the he - ro!

won - drous - ly made, wait - ing the he - ro!

Arthur. Allegro con fuoco

Yield!

done, be - hold the he - ro of your eld - er - rich song.

Allegro: con fuoco

yield!

yield - - - in the name of heaven!

Handwritten: Harp

Handwritten: marcato f.

Handwritten: p

Andante molto:

pp

Sound-ed the Knell, broken the spell, Van-ished the charm of the

pp

Sound-ed the Knell brok-en the spell, Van-ished the charm of the

Handwritten: muted

Handwritten: Harp

2 - - - - ges; Wel-come to thine, He-ro di-vine,

2 - - - - ges; Wel-come to thine, He-ro di-vine,

Sung by the Seer and the Sage - - - - - es - - - - -

Sung by the Seer and the Sage - - - - - es - - - - -

Coro

The first system of the handwritten musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are "Sung by the Seer and the Sage" followed by a long dash and "es". The piano part includes a section marked "Coro" in red ink.

pp
(with closed lips)

pp

ppp

ppp

ppp

The second system of the handwritten musical score continues the vocal and piano parts. It consists of six staves. The top two staves are vocal lines. The bottom four staves are piano accompaniment. The system includes dynamic markings: "pp" (pianissimo) and "(with closed lips)" for the vocal lines, and "pp", "ppp" (pianississimo) for the piano accompaniment. The piano part features a section marked "ppp" in red ink.

Nº 2

"Mid the glory of the Spring-time"

J. M. S.

Arthur.

Andantino con espressione.

Violin

Cornet

Clarinet

Celli

Mid the

glor - - y of the spring-time, by the light - ly rip - pling mere, Soft - ly

glid - - ing first I saw thee, Gold - en tress'd Quin - e - - vere.

mf

In the saf - - - - - from light of sun - down, 'neath the

espress.

ce - - - - - dars fra-grant shade, When the night-in-gales clear throat-ed, sweet-ly

sound-ed through the glade. Gen - - - - - the maid - - - - - en

Allegretto mf

puer sit

dolce

beau - - - - - ty la - - - - - den, me a cap - - - - - tive

cresc.

thou hast made, Gen - - - - - the maid - - - - - en

mf

cantabile.

beau--ty la--den, me a cap-tive thou hast made;

me a cap-tive thou---- hast made!

rit. ad lib.

colla voce

Tempo I°

Blew the balmy breeze of

ben legato

eve--ning, warm-ly wafted from the west, When thy

cresc

wing—ed lov—ing glan—ces, Woke the pas—sion in — my breast!

Low—ly lap—ping washed the wave—lets, o'er the

moon— ill-un—ined strand, As we part—ed sor—row heart—ed, for our

bat—tle strick—en Land. *mf* Cren—le maid—en,

beau---ty la--den, Let me claim thy match--less hand;

mf. Gen---tle maid--en, beau---ty la--den, let me claim thy

match-----less hand, thy match--less hand!

rit. *ppp.* *rit.*

Tempo I:

cres. ed. accel.

f.

ff.

rit.

ppp.

rit.

W. Heale

No 5/a / Chorus "Knights of the table round"

Tenori
I + 2

Basso
I + 2

Tenor
fp

Basso
fp

1st time

Second time
sopr. needs

Knights of the ta-ble round, fierce in the

Allegretto.

fray - Joy-ful-ly cel-e-brate this hap-py day. Hail! to our

Repeat f

solo 8va higher

chor

ped.

nob--le prince Ar-thur the bold, hail to the vic-tor of con-tests un-told

rit

rit

a tempo

Hail! to the nob-le chief Ar-thur the bold, hail! to the vic-tor of

8va

a tempo

con-tests un-told, of con---tests un-told.

Con bris

*f. St Camp^o to small
chord*

Knights of the ta-ble round, let the wine flow --- Brim-ning the beak-ers of

f *st. to small*

beat-en gold glow. Hail! to the roy-al bride lis-some and gay,

Solo as before

Fair as the sum-mer dawn's sil-ver robed ray. --- hail to the roy-al bride

rit a tempo *rit a tempo*

lis-some and gay, Fair as the sum-mer dawn's sil-ver robed ray,

fair as the sum-mer dawn's sil-ver robed ray. hail! hail!

hail! hail! hail - Knights of the ta-ble round, fierce in the fray - - -

ten

5)

Allegro...

Joy-fully cel-e-brate this hap-py day. this hap-py day!

Allegro!

Allegro!

this hap-py day! *rall*

ff this ---- hap-py *rall*

this hap-py day! *f* this ---- hap-py

Prepare Clari & Gedack-

day!

day!

f *allegro*

Et. comp to small

clar + Gedacht alone

Handwritten musical notation for the first system, featuring a treble and bass staff with various notes and rests. A red bracket is drawn under the first few measures. The notation includes a 'p' dynamic marking and a 'bin p' marking.

Handwritten musical notation for the second system, featuring a treble and bass staff. It includes red annotations 'off' and 'clar:' with brackets, and a 'p' dynamic marking.

Handwritten musical notation for the third system, featuring a treble and bass staff. It includes a red annotation 'pp' and 'Delicacy' with a bracket, and a 'p' dynamic marking.

Empty musical staff lines.

Empty musical staff lines.

Empty musical staff lines.

Empty musical staff lines.

Empty musical staff lines.

Empty musical staff lines.

W. Kunk - Before the (1885) 2m

No 5. (b)

"Shine brightly star of day"

Chorus of Maidens /

Sop: *f* Shine bright-ly star of day, nor spare thy glit-tring ray, the

Alto: *leggiere e staccato* Shine bright-ly star of day, nor spare thy glit-tring ray, the

brid - - - at morn-ing must all gold - - - en be! *pp* Blow soft-ly west-ern wind -

in cool-ing zeph-yrs kind, a-cross the ryth-mic reg-ions of the sea - - - -

cresc.

f Shine bright-ly star of day, --- nor spare thy glit-tring ray, the brid-al

morn-ing must all gold- --- en be. *pp* *molto dolce* Blow soft-ly west-ern wind, in cool-ing

con ritmo giusto zeph-yrs kind, A-cross the ryth-mic reg-ions of the sea --- 2 ---

Ped *flute* *clarinet*

rallentando molto

... cross the rhythmic regions of the sea

rallentando molto

off

flute

diminu

ritempo

arpa

off

Polar flute

Sing sweet-ly lark on high, mav-is and merle re-ply, And

Sing sweet-ly lark on high, mav-is and merle re-ply, And

leggiere

Vocal parts

let the groves with mer-ry, mer-ry cuck---oos ring! Ye

Vocal parts only

tim-id wood-doves too, Cease not your lov-ing coo----- cease not your

poco rit

lov-----ing coo-----, Ye tim-id wood-doves

poco rit

too... cease not your lov... ing coo, your
your lov... ing coo, your
lov... ing coo... that all the woods may tune-ful tri-bute
that all the woods may tune-ful tri-bute
bring, that all the woods may tune-ful tri-bute bring...
bring, that

mf
mf stacc.

2 1 7 1

6 *pp* *molto dolce*

Blow soft - ly west - ern wind, in cool - ing zephyrs kind, A - cross the ryth - mic

pp

pp

pp

molto rall al fine. ---

reg - ions of the sea - - - - - A - cross the ryth - mic

molto rall al fine. ---

molto rall al fine. ---

molto rall al fine. ---

reg - ions of the sea - - - - -

reg - ions of the sea - - - - -

reg - ions of the sea - - - - -

reg - ions of the sea - - - - -

reg - ions of the sea - - - - -

reg - ions of the sea - - - - -

reg - ions of the sea - - - - -



(2)

Nº 2

Arthur.

"Mid the glory of the Springtime"

Andantino con espressione

'Mid the

glor -- y of the spring-time, by the light-ly rip-pling mere, Soft-ly

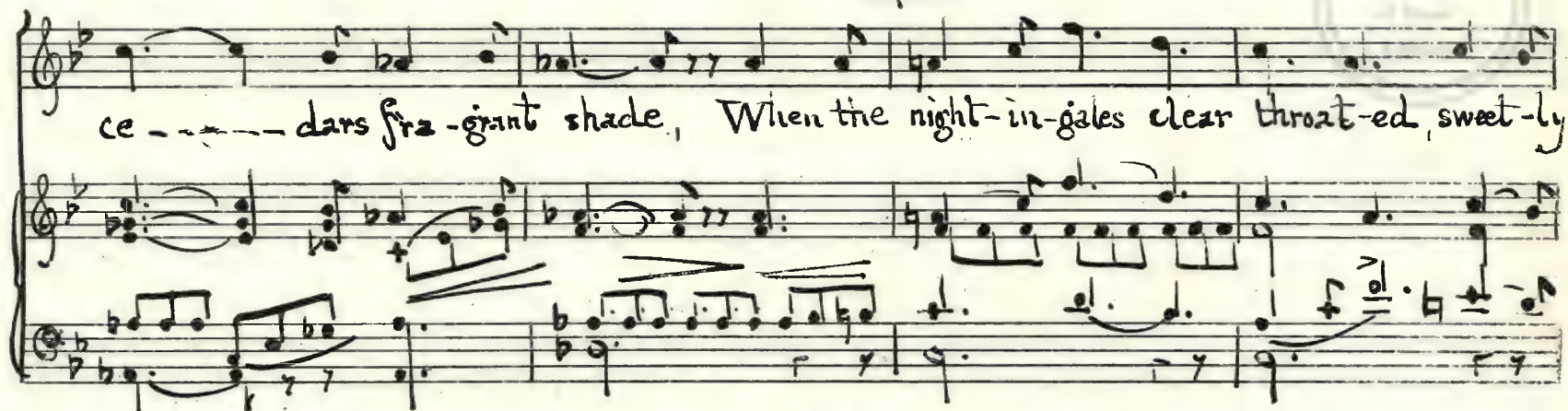
glid -- ing first I saw thee, Gold-en tress'd Quin -- e -- vere.

mf

In the saf- -- -- from light of sun-down, 'neath the

espress.

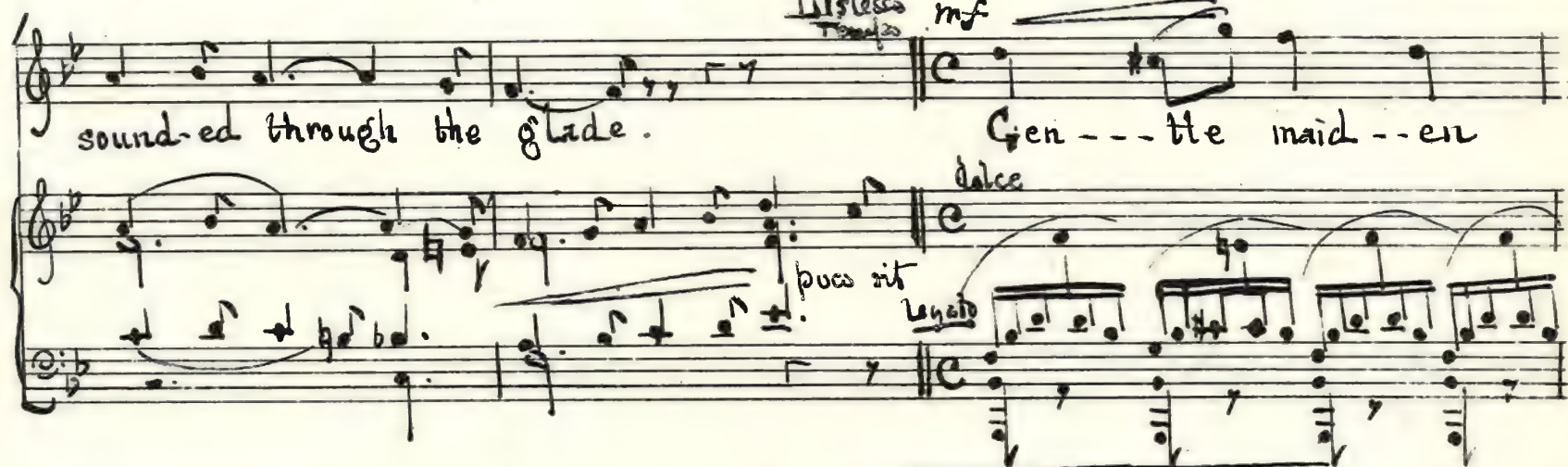
ce - - - - - dars fra-grant shade, When the night-in-gales clear throat-ed, sweet-ly



Allegretto *mf*

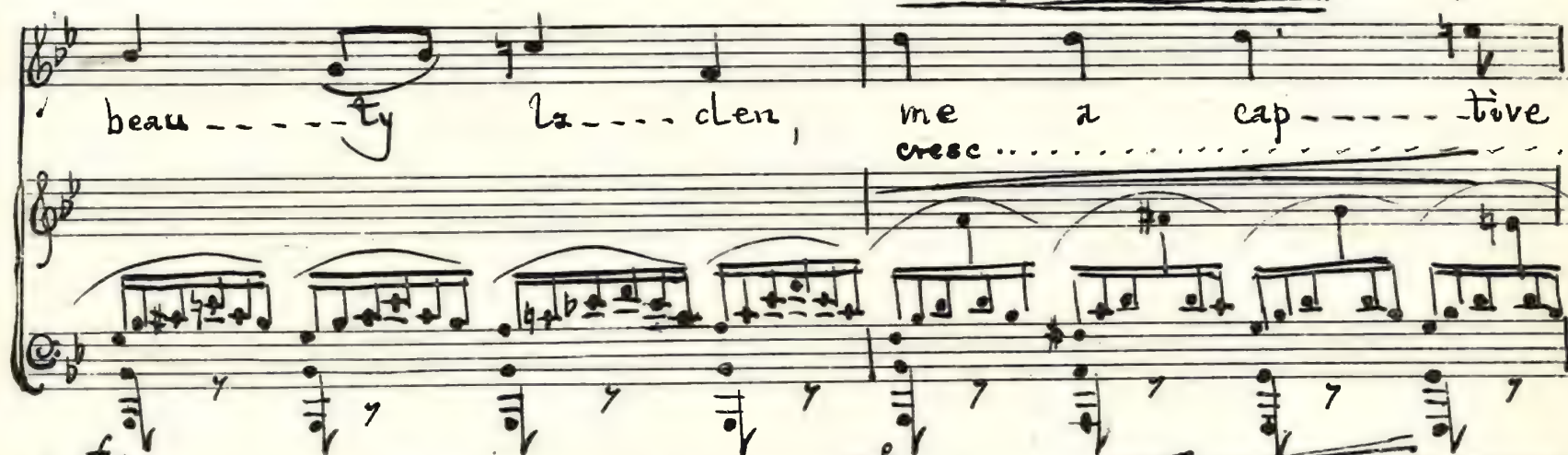
sound-ed through the glade. Gen - - - - - tle maid - - - - - en

Allegretto *mf*



beau - - - - - ty la - - - - - den, me a cap - - - - - tive

cresc



thou hast made, Gen - - - - - tle maid - - - - - en

mf *cantabile*



beau-ty la-den, me a cap-tive thou hast made;

me a cap-tive thou- - - - hast made!

rit. ad lib.

colla voce

Tempo I?

Blew the balm-y breeze of

mf

ben legato

eve-ning, warm-ly wafted from the west, When thy

cresc

wing-ed lov-ing glan-ces, Woke the pas-sion in - - - my breast!

Low-ly lap - - - ping washed the wave-lets, o'er the

moon - - ill-un-ined strand, As we part-ed sor-row heart-ed, for our

bat-tle strick - - - en land. *mf* Gren - - - the maid - - - en,

beau---ty la--den, Let me claim thy match--less hand;

f

mf. Gen---tle maid--er, beau---ty la--den, let me claim thy

crce. ed accel.

match-----less hand, thy match--less hand!

rit.

Tempo I:

ppp *rit.*



art

!

1

1

1

1

W. Stewart

Act 1st — Scene 1st

Guinevere *p*

(B)

No 2 • Continued.

Recit

Arthur

Moderato

Thy love must first the proof of per-il pass. Ask what thou wilt, I'll

ven-ture all for thee.

Al tempo

Guinevere

Andante

Go

Cantabile

mf.

win me from the spir-its of the lake,

the rich-ly

jewel-led, spell en-chant- - - ed blade;

no

long-er then I'll spurn thy anx-ious plaint, my
hand will be the guer--don of thy quest!

Scene II The quest of the magic blade.

No 3

Allegro

Recit Arthur

Moderate Come hi-ther trust-y

Recit.

bard for I have need of coun-sel; sore-ly strick-en is my heart, with

long-ing for the love-ly Guin-e-vere! nor will she

espress

dolce. *Piano in arpeggio* *fp.*

list un-to my an-xious plaint, till I have won her, till I have

cresc.

won her the en-chant-ed blade!

f. *p* *f. dolce*

Merlin. mf

ff > 'Twere bet-ter thou hast nev-er seen the maid, for if a-right the

ree-ord of the sky I read, she will bring dole not joy to

thee.

Arthur *f*
Come joy, come dole, I'll wed with Guin-e-

-vere! so weve thy spells, dis-play thy mag-ic art, that I may win --- the weap-on for --- the maid

N. 6. Chorus
Tempo di Marzia

"Awake ye birds"

A- wake! a- wake! a-

A- wake! a- wake! a

wake! a- wake ye birds and sing... Un-to the trampling

wake! a- wake ye birds and sing... Un-to the trampling

wake! a- wake ye birds and sing... Un-to the trampling

string of harp and vi-ols dul - cet har - mon - y A

string of harp and vi-ols dul - cet har - mon y A

f wake! a-wake! a-wake! *mf* A

f wake! a-wake! a-wake! *mf* A

f

- make ye birds and sing un- to the tremb-ling strings Of harp and vi-ols

_A- make ye birds and sing un- to the tremb-ling string Of harp and vi-ols

make ye birds and sing, and sing un- to the tremb-ling string

Of harp and vi-ols

[illegible]

Handwritten musical score for the song "The Pipe and Tab-or". The score consists of three staves. The first staff has a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The lyrics "dul - cet har - mon - y. The pipe and tab-or bring, the" are written below the first staff. The second staff has a treble clef and a key signature of one flat. The melody continues, and the lyrics "dul - cet har - mon - y" are written below it. The third staff has a treble clef and a key signature of one flat. The melody continues, and the lyrics "dul - cet har - mon - y" are written below it. The score is written in ink on aged paper.

p

dul - cet har - mon - y. The pipe and tab-or bring, the

p

dul - cet har - mon - y

dul - cet har - mon - y

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in 2/4 time, indicated by the '2' and '4' in the bottom right corner. The melody is written in the treble staff, featuring a series of eighth and sixteenth notes, with a long, sweeping melisma line extending across the middle of the piece. The bass staff provides a harmonic accompaniment with chords and single notes. The handwriting is in dark ink on aged, slightly yellowed paper. The title 'The Rose Tree' is written in a cursive script at the top right of the page.

pipe and tab-or bring. and let the trum-pet ring and

and

and let the trum-pet

al.

let the trum-pet ring:.... *f* Re-sound in hy-men - E - al

let the trum-pet ring:....

ring the trum-pet ring *f* Re-sound in hy-men - E - al

cresc ...

sym - phon - y re - sound in hy - men - e - al -

sym - phon - y re sound in hy - men - e - al -

sym - phon - y re - sound in hy - men - e - al

re - sound in hy - men - e - al -

re - sound in hy - men - e - al -

sym phon - y!

sym phon - y!

sym phon - y!

sym phon - y!

sym phon - y!

dim

Soprano *Con grazia* 6

Ye flow-ers of var-ied hue my so-ber and speed-well

Ades

blue, An-em-on-e, an-em-on-e, and per-fumed eglan-tine Jo

simili

deck the peer-less bride... a- gainst her nup-tial tide... With wreaths of rose and

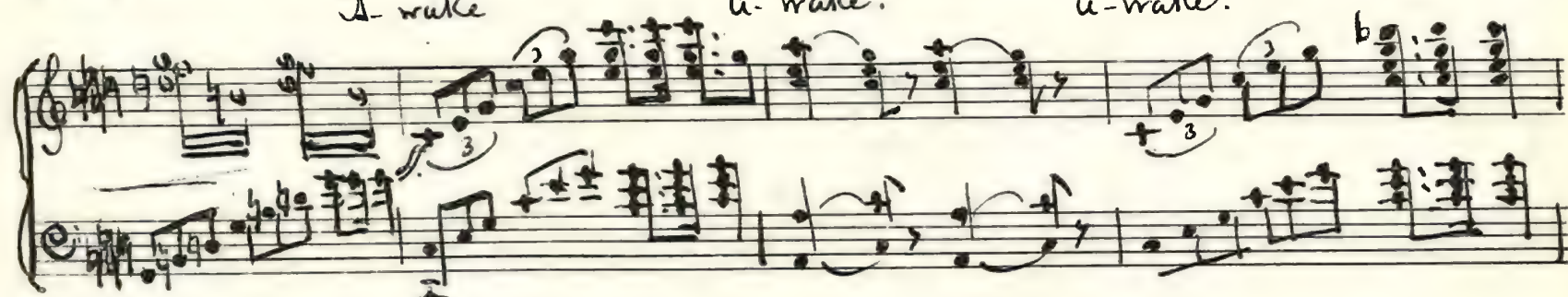
myr-tle en-ter-twined With wreaths of rose and

p myr-tle en-ter-twined *f* With wreaths of rose and

p myr-tle en-ter-twined *mf.*

cresc. *piu f.* *Sempre. cresc.*

f
A - wake! a - wake! a - wake!
A - wake! a - wake! a - wake!
A - wake a - wake a - wake!
A - wake a - wake! a - wake!



mf
A - wake ye bards and sing..... un - to the trem - bling -
mf
Sing Sing Sing
mf
A - wake ye bards and sing..... un - to the trembling string
mf
Sing Sing Sing un - to the



string a-make ye bards and sing ----- un- to the trem-b-ling string ;

Sing ----- Sing un-to the trem-b-ling string

Sing ----- Sing ----- Sing un-to the trem-b-ling string.

trem-b-ling string a-make ye bards and sing un-to the trem-b-ling string

harp ----- and vi-ol's dul-cet har-mon-y Of harp and vi-ol's

harp and vi-ol's har-mon-y Of harp and vi-ol's

harp ----- and vi-ol's dul-cet har-mon-y Of harp and vi-ol's

harp and vi-ol's har-mon-y Of harp and vi-ol's

dul-cet har-mon-y of harp and vi-ol's dul-cet har-mon-y

dul-cet har-mon-y of harp and vi-ol's dul-cet har-mon-y

dul-cet har-mon-y of harp and vi-ol's dul-cet har-mon-y

dul-cet har-mon-y of harp and vi-ol's dul-cet har-mon-y

ff

Ped

-y!

-y!

-y!

-y!

dolce

Ye flow-ers. of.

dim.

var-ied hue, my sote and speed-well blue An-em-on-ε an

simili.

An-em-on-ε an-

em-on-ε, and per-fumed ey-lan-tine To deck the peer-less

em-on-ε, and per-fumed ey-lan-tine To deck the peer-less

The musical score is handwritten on aged paper. It consists of two systems of staves. The first system has four staves: two vocal staves (treble and bass clef) and two piano accompaniment staves (treble and bass clef). The second system also has four staves, with the piano accompaniment staves featuring more complex chordal textures. The lyrics are written below the vocal staves. There are some corrections and annotations, such as 'simili.' and 'To' written above the notes. The paper shows signs of age, including slight discoloration and a small tear at the bottom right corner.

Handwritten musical score for a song, featuring vocal and piano parts. The score is written on ten staves, with the first four staves representing the vocal melody and the last six staves representing the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staves.

Vocal Part:

Stave 1: (Empty)

Stave 2: (Empty)

Stave 3: *bride--* *a- gainst her nup- tial tide....* *with wreaths of rose and*

Stave 4: *bride...* *a- gainst her nup- tial tide* *with wreaths of rose and*

Piano Part:

Stave 5: (Empty)

Stave 6: *myr- the in- ter- twine* *with wreaths* *of*

Stave 7: *myr- the in- ter twine* *with wreaths* *of*

Stave 8: *myr- the in- ter- twine* *f.* *f.*

Stave 9: *f.*

Stave 10: *f.*

rose and myr-tle in-ter-twine with wreaths of

rose and myr-tle in-ter-twine with wreaths of

rose and myr-tle in-ter-twine and myr-tle in-ter

rose and myr-tle in-ter-twine and myr-tle in-ter

-twine

A.

-twine

A

cresc.....

- wake

ye bards

and sing.....

A - wake

und sing.....

- wake

ye bards

and sing.....

A - wake

and sing.....

The pipe and

mp a-malle ye bando and

The pipe and tab-or bring the pipe and

mp the pipe and

cresc.

cresc. tab-or bring and let the trump-et

cresc. sing the pipe and tab-or bring and let the

tab-or bring and let the trump-et

tab-or bring and let the trump-et ring and let the trump-et

sempre...

Handwritten musical score for the first system, measures 1-4. The music is written on four staves. The first three staves are vocal parts with lyrics, and the fourth is a piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are: "ring Re-sound in hy-men - & - al sym-phon". The piano part features chords and moving lines in both hands.

ring Re-sound in hy-men - & - al sym-phon

trump-et ring Re-sound in hy-men - & - al sym-phon

ring Re-sound in hy-men - & - al sym-phon

ring Re-sound in hy-men - & - al sym-phon

Handwritten musical score for the second system, measures 5-8. The music is written on four staves. The first three staves are vocal parts with lyrics, and the fourth is a piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are: "Re-sound in hy-men - & - al". The piano part continues with chords and moving lines in both hands.

Re-sound in hy-men - & - al

Re-sound in hy-men - & - al

Re-sound in hy-men - & - al

Re-sound in hy-men - & - al

Handwritten musical score for the first system, measures 1-4. It features four vocal staves and a piano accompaniment. The lyrics are "sym - phon - y" and "A - make ye birds and sing a-". The piano part has a complex texture with triplets and sixteenth notes.

Handwritten musical score for the second system, measures 5-8. It features four vocal staves and a piano accompaniment. The lyrics are "- make ye birds and sing...". The piano part continues with a similar texture to the first system.

"What brings thee Merlin"?

No 8. Recit

Arthur's Camp

Allegro

The first system of musical notation for piano accompaniment, featuring a treble and bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music begins with a piano (p) dynamic marking. The right hand plays a series of eighth notes, while the left hand has a more active melody with some red markings. A large red circle is drawn around a section of the right-hand melody.

The second system of musical notation for piano accompaniment. It continues the piece with similar notation and dynamics. The right hand has a melodic line with some slurs, and the left hand provides harmonic support. A piano (p) dynamic marking is present.

The third system of musical notation for piano accompaniment. It features more complex rhythmic patterns and dynamics, including a forte (f) marking. The right hand has a more active melody with some red markings. A large red circle is drawn around a section of the right-hand melody.

The fourth system of musical notation for piano accompaniment. It continues the piece with similar notation and dynamics. The right hand has a melodic line with some slurs, and the left hand provides harmonic support. A piano (p) dynamic marking is present.

Arthur Recit. Merlin Recit.
What brings thee Mer-lin at this tard-y hour? A-las! great sire, for

The fifth system of musical notation for piano accompaniment. It features more complex rhythmic patterns and dynamics, including a forte (f) marking. The right hand has a more active melody with some red markings. A large red circle is drawn around a section of the right-hand melody.

The sixth system of musical notation for piano accompaniment. It continues the piece with similar notation and dynamics. The right hand has a melodic line with some slurs, and the left hand provides harmonic support. A piano (p) dynamic marking is present.

so the stars fore-tell, cal-am-it-y o'er-shad-ows Cam-e--lot!

Arthur

Proph-et of ill, go to thy stars a-gain, nor furth-er vex my longed-for sol-i-

Merlin *mf**ff*

--tude! Be time-ly warned for yes-ter night ap-peared, grave

*mf**ff*

por-tents in the path-way of the sky, pre-sag-ing dire dis-

Allegro

f Merlin

--ast--er! In the vault of the pur--ple

Allegro *ff.*

night shone a sab-re of lu-rid

light o'er the wake-ful

west- When the man-tle of balm-y sleep-

had en-fold-ed the drows-y deep- Where the

Handwritten musical score for a song, featuring vocal and piano parts. The score is written on five systems of staves, each with a vocal line and a piano accompaniment. The lyrics are written below the vocal line. The music is in a key with two flats (B-flat and E-flat) and a common time signature (C). The tempo and dynamics are indicated by markings such as *pp* (pianissimo) and *f* (forte). The lyrics are: "sun ... beams rest ... In the vault of the pur ... ple night ... Shone a sab - re of lu ... rid o'er the wake ... ful west ... When the man - tle of balm ... y sleep". The piano accompaniment includes various musical notations, including chords, arpeggios, and triplets. There are some red markings on the score, including a red circle around a chord in the final system and a red line under a triplet in the piano part of the final system.

pp *f*
sun ... beams rest ... In the vault of the pur ... ple
pp *f*
night ... Shone a sab - re of lu ... rid
Light ... o'er the wake ... ful ...
west ... When the man - tle of balm ... y sleep

Had en-fold-ed the drows - - - y deep - - - - - Where the

sun - - - - - beams rest - - - - - the sun - - - - - beams

rest - - - - - ! In the

plains of the e - - - bon night - - - - - Glit-tered

The musical score is handwritten on aged paper. It features a vocal line and a piano accompaniment. The vocal line includes lyrics such as "Had en-fold-ed the drows - - - y deep - - - - - Where the", "sun - - - - - beams rest - - - - - the sun - - - - - beams", "rest - - - - - ! In the", and "plains of the e - - - bon night - - - - - Glit-tered". The piano accompaniment consists of two staves, with various musical notations including notes, rests, and dynamic markings like *pp*, *ppp*, and *f*. There are also some corrections or additions in the piano part, indicated by brackets and additional notes.

squad-rons in mor-tal fight Deal-ing

death wing-ed woe Till the race of the

star-ry sky ter-ror strick-en in my-riads fly

And the high hea-vens glow, the high hea-vens

ff.



glow - - - the high hea - vens glow, the

ff. trem.

high hea - - vens glow - - - the high

hea - - vens glow, the high hea - - vens glow!

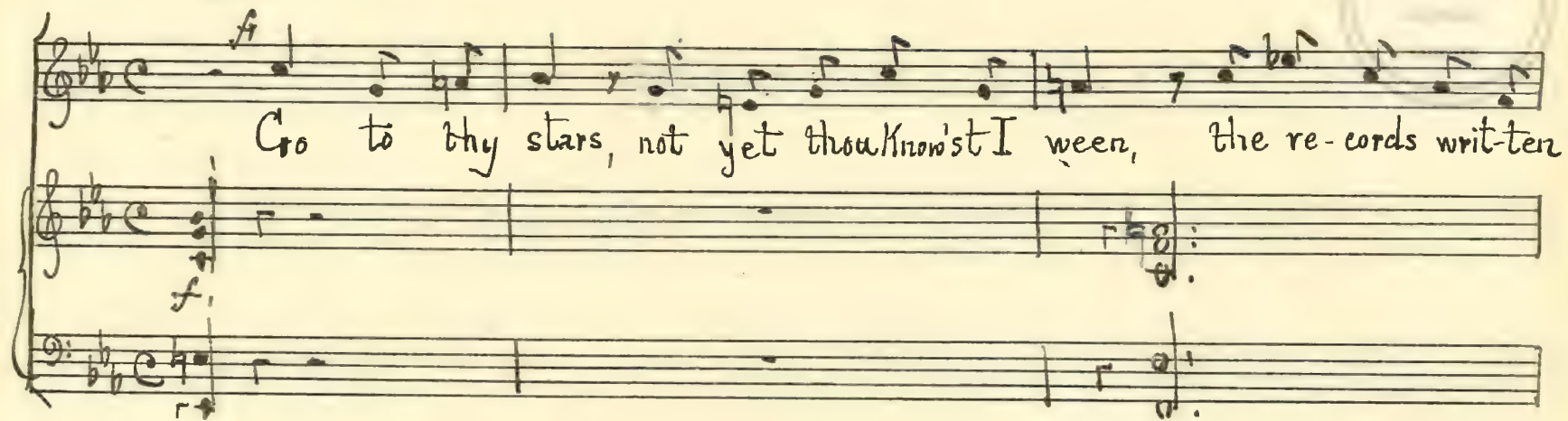
ff.

Segue R. S.

Recit Arthur

8

f Go to thy stars, not yet thou know'st I ween, the re-cords writ-ten



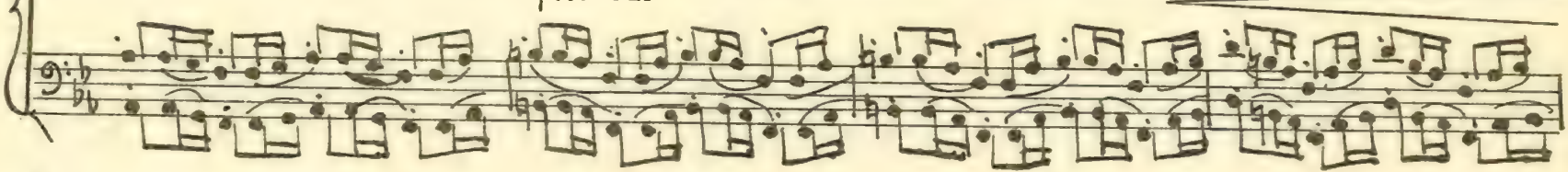
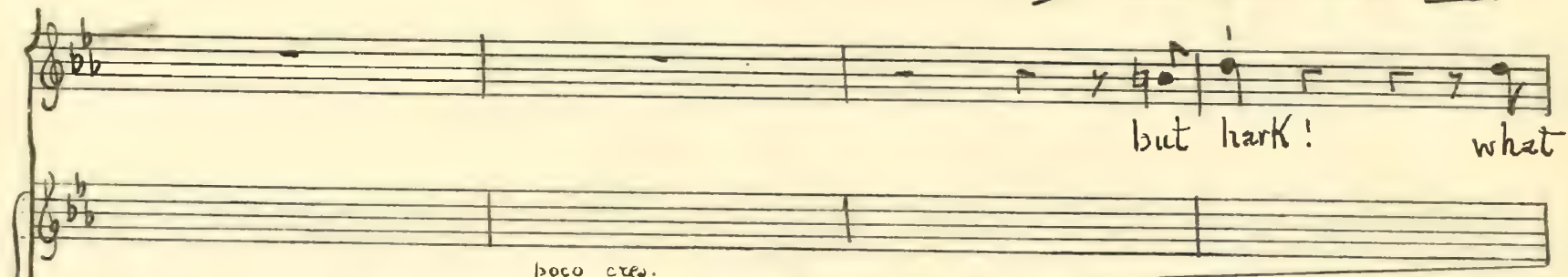
on the scroll of heaven, thy fears are vain.

pp

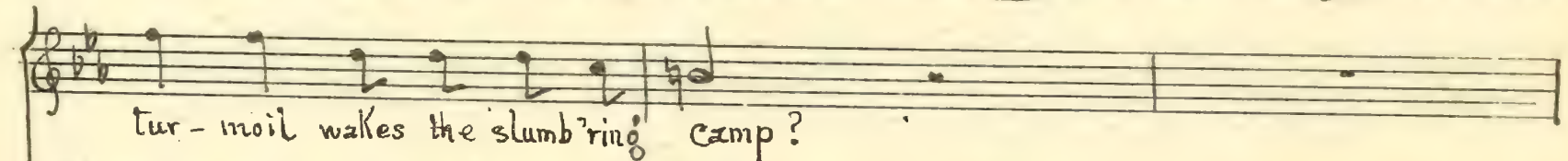


but hark! what

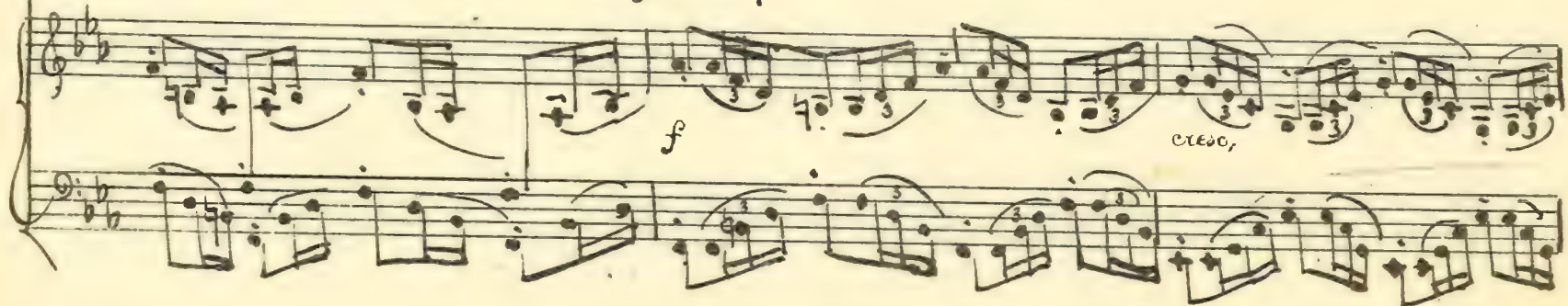
poco cres.



tur-moil wakes the slumb'ring camp?



f *cresc.*



f
go, learn and come a-gain.

ff.

Merlin *f*
The stars have erred not,

f

f
Cam-e-lot is fallen! stormed by the trai-tor Mor-dred, nor'tis all, for

Recit. Arthur f.
Guin-e-vere is gone! *Allegro:* Great heaven! up-

vibrato
-hold me, in this bit-er woe, lest cour-age fail'mid fell in-grat-i-tude,

Cor.
pesante *rapido.* *ff.*
O trait-'rous Kins-man! yet I thee de-fy!

Energico

Go bid the her-alds sound the tramp of war, that all may arm them treb-ly

for the fray; go, bring my cour-ser, bring my char-med blade, For

ad lib. I will at the trait-or! *Merlin. a tempo* Pon-der well nor rash-ly chal-lenge

Arthur. f doom. *Agitato* Though crim-son flames con-sume the heavens, though

stars----- in myr-iads fall, *f* though King-doms quake, and loft-y ridg-es rend, I'll

The first system of a handwritten musical score. It consists of a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The vocal line has lyrics: "stars----- in myr-iads fall, though King-doms quake, and loft-y ridg-es rend, I'll". There is a forte (*f*) dynamic marking above the vocal line. The piano accompaniment features chords and moving lines in both hands.

track the trait-or! *ff* to arms, to

The second system of the musical score. The vocal line continues with the lyrics: "track the trait-or! to arms, to". There is a fortissimo (*ff*) dynamic marking below the piano accompaniment. The piano accompaniment has a section of chords marked with red parentheses.

cresc arms, *ff* to arms----- and res-cue Cam-e-lot!

The third system of the musical score. The vocal line continues with the lyrics: "arms, to arms----- and res-cue Cam-e-lot!". There is a *cresc* (crescendo) marking above the vocal line and a fortissimo (*ff*) marking above the piano accompaniment. The piano accompaniment is mostly empty in this system.

Four empty musical staves at the bottom of the page, consisting of two treble clef staves and two bass clef staves.

"What brings thee Merlin"?

No 8. Recit

Arthur's Camp

Allegro.

Academy
of Music
Library

Handwritten musical notation for the first system, featuring a treble and bass staff. Red annotations include "clarinet" and "tea". A red checkmark and a "p" (piano) dynamic marking are also present.

Handwritten musical notation for the second system. Red annotations include "tea", "off", and "oboe".

Handwritten musical notation for the third system. Red annotations include "oboe", "et", and "needs".

Arthur Recit.

Merlin Recit

What brings thee Mer-lin at this land-y hour? A-las! great sire, for

Handwritten musical notation for the fourth system, featuring a treble and bass staff. Red annotations include "Cor:", "p", and "needs".

Handwritten musical notation for the fifth system, featuring a treble and bass staff. Red annotations include ">>" and "so the stars fore-tell, cal-am-it-y o'er-shad-ows Cam-e-lot!".

Arthur

Proph-et of ill, go to thy stars a-gain, nor furth-er vex my longed for sol-i-

Merlin *mf*

--tude! Be time-ly warned for yes-ter night ap-peared, grave

full and all present

*mf**ff*

por-tents in the path-way of the sky, pre-sag-ing dire dis-

Allegro

f Merlin

--ast--er! In the vault of the pur--ple

Allegro *ff.*

Prepare Fate & Obol

night shone a sab-re of lu...rid

light o'er the wake...ful...

west... When the man-tle of balm...y sleep...

had en-fold-ed the drows...y deep... Where the

choir

solo

choir

choir

pp. *bg.* *f*

sun - - - beams rest - - - In the vault of the pur - - - ple

pp. *p* *f*

night - - - Shone a sab - re of lu - - rid

Light

o'er the wake - - - ful - - -

p

west - - - When the man - tle of balm - - - y sleep - - -

chor *p* *chor* *pp.*

Had en-fold-ed the drows --- y deep --- Where the

sun --- beams rest --- the sun --- beams

rest --- ! In the

plains of the e --- bon night --- Glit-tered

The musical score is handwritten on aged paper. It features a vocal line at the top and piano accompaniment below. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are written in a cursive, handwritten style. There are various musical notations including notes, rests, and dynamic markings such as *pp*, *ppp*, and *f*. A red 'ff' is written in the right margin. The score is divided into systems by horizontal lines. The lyrics are: 'Had en-fold-ed the drows --- y deep --- Where the', 'sun --- beams rest --- the sun --- beams', 'rest --- ! In the', and 'plains of the e --- bon night --- Glit-tered'.

squad-rons in mor-tal fight Deal-ing

death wing-ed woe Till the race of the

star-ry sky ter-ror strick-en in my riads fly

And the high hea-vens glow, the high hea-vens

Handwritten musical score for voice and piano. The score is written on five systems of staves. The key signature is B-flat major (two flats). The time signature is 4/4.

System 1:

- Voice: *glow* (with a long dash) *the high hea - vens glow, the*
- Piano: Accompaniment with chords and moving lines. A red bracket highlights a section with the annotation *ff. trem. to swell*.

System 2:

- Voice: *high hea - - vens glow* (with a long dash) *the high*
- Piano: Continues the accompaniment.

System 3:

- Voice: *hea - - vens glow, the high hea - - vens glow!*
- Piano: Continues the accompaniment.

System 4:

- Piano: Continues the accompaniment. The marking *ff.* appears at the end of the system.

System 5:

- Piano: Continues the accompaniment.

Recit Arthur

8

f Cro to thy stars, not yet thou know'st I ween, the re-cords writ-ten

on the scroll of heaven, thy fears are vain.

pp

but hark! what

poco cres.

tur-moil wakes the slumb'ring camp?

f *cresc.*

go, learn and come a-gain.

ff.

Merlin f

The stars have erred not,

f really

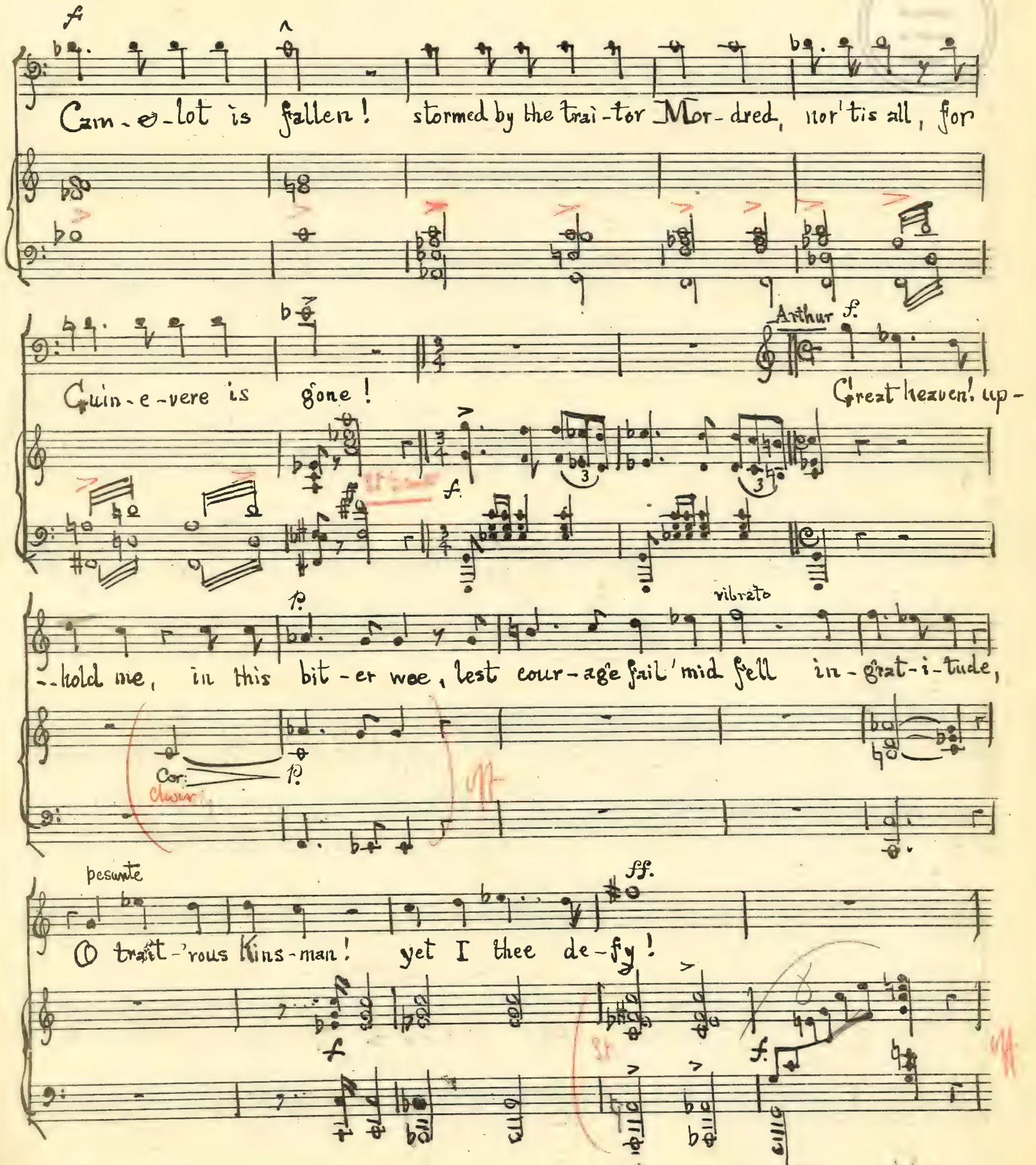
f
Cam-e-lot is fallen! stormed by the trai-tor Mor-dred, nor'tis all, for

f
Guin-e-ver is gone! Great heaven! up-

f *Arthur f.*
--hold me, in this bit-ter wee, lest cour-age fail 'mid fell in-grat-i-tude,

p *vibrato*
Cor: *Choir*

pesante *ff.*
O trait-'rous kins-man! yet I thee de-fy!



f a tempo

Go bid the her-alds sound the trump of war, that all may arm them treb-ly

for the fray; go, bring my cour-ser, bring my char-méd blade, For

ad lib. I will at the trait-or! Merlin. *a tempo* Pon-der well nor rash-ly chal-lenge

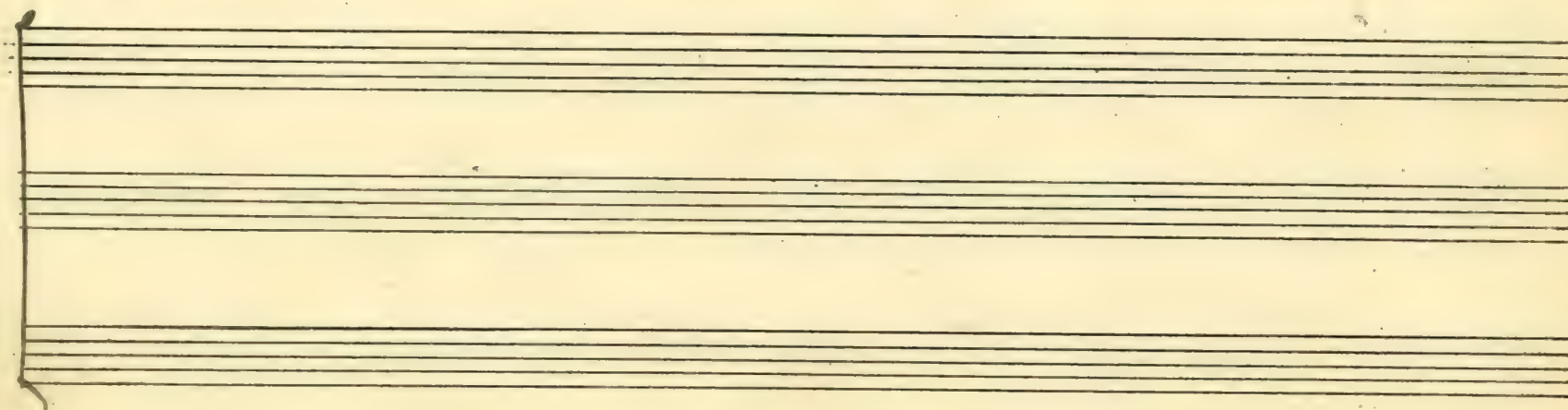
Arthur. *f* dooms. Though crim-son flames con-sume the heavens, though

stars----- in myr-iads fall *f* though King-doms quake, and loft-y ridg-es rend, I'll

redo

track the trait-or! *f* to arms, to

cresc *ff* arms, to arms----- and res-cue Cam-e-lot!



Mr. Heale

No 9

Chorus

The Battle

Now are myriad sabres flashing

Tempo di Marcia

The musical score is written for piano and consists of six systems of staves. The key signature is one flat (B-flat) and the time signature is common time (C). The tempo is marked 'Tempo di Marcia'. The piece is titled 'The Battle' and the chorus section is indicated by the word 'Chorus' above the first staff. The first staff begins with a red 'rr.' marking. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings. Red ink annotations are present throughout the score, including 'rr.' at the beginning, 'Cresc.' in the middle, 'St. to princip.' in the lower section, and 'ff' at the end. The score also features several triplets and slurs.

Soprano *f* *>* Now are myr-iad sab-res flash-ing, now are helms and buck-lers

Alto *f* *>* Now are myr-iad sab-res flash-ing, now are

Tenor *f* *>* Now are myr-iad sab-res flash-ing,

Bass *f* *>* Now are myr-iad sab-res flash-ing,

Piano *f* *>*

crash-ing, Now are horse-men wild-ly dash-ing,

helms and buck-lers crash-ing, Now are horse-men wild-ly dash-ing,

now are helms and buck-lers crash-ing, Now are horse-men wild-ly

now are helms and buck-lers crash-ing, Now are

slay-ing ruth-less-ly! slay-ing ruth-less-

slay-ing ruth-less-ly! slay-ing ruth-less-

dash-ing, slay-ing ruth-less-ly! ruth-less-

horse-men wild-ly dash-ing, slay-ing ruth-less-

--ly! --ly slay-ing ruth-less-ly!

--ly! --ly slay-ing ruth-less-ly!

--ly! --ly slay-ing ruth-less-ly!

--ly! --ly slay-ing ruth-less-ly!

Scath - - - less

Like - - - a god - - - the King ad - van - ces,

Like - - - a god - - - the King ad - van - ces,

Scath - - - less

Through the death winged lan - ces,

See - - - his steel - - - on

See - - - his steel - - - on

through - - - the death winged lan - ces,

Handwritten musical score for three voices and piano accompaniment. The lyrics are: Mor-dred glances, smit-ing, smit-ing, fur-ious.

The score consists of four staves. The top three staves are for voices (Soprano, Alto, and Tenor/Bass). The bottom staff is for piano accompaniment. The piano part features a melodic line in the right hand and a harmonic line in the left hand, both in G major. The lyrics are written below the vocal staves, with the piano part having no lyrics.

Lyrics: Mor-dred glances, smit-ing, smit-ing, fur-ious.

Handwritten musical score for three voices and piano accompaniment. The lyrics are: --ly!

The score consists of four staves. The top three staves are for voices (Soprano, Alto, and Tenor/Bass). The bottom staff is for piano accompaniment. The piano part features a melodic line in the right hand and a harmonic line in the left hand, both in G major. The lyrics are written below the vocal staves, with the piano part having no lyrics.

Lyrics: --ly!

Animato

R.H.

Handwritten musical score for a piece titled "For-ward!". The score is written on ten staves, organized into four systems of two staves each. The top two staves of each system are for vocal parts (Soprano and Alto), and the bottom two are for piano accompaniment (Right and Left Hand). The key signature is one flat (B-flat), and the time signature is 4/4.

The first system consists of four measures of whole rests for all parts. The second system contains piano accompaniment for the first four measures, featuring chords and arpeggiated figures. The third system contains vocal entries for all four parts, each with the lyrics "For-ward!". The vocal parts are written in a simple, clear style with some slurs and accents. The piano accompaniment continues in the fourth system, with some red ink corrections visible in the right hand.

For-ward Knights of peer-less race

For-ward Knights of peer-less race

For-ward Knights of peer-less race

For-ward Knights of peer-less race

For-ward Knights of peer-less race

Guard the right and smite the base

Guard the right and smite the base

Guard the right and smite the base

Guard the right and smite the base

1st Soprano

Perish from our country's face

Perish from our country's face

Perish from our country's face,

Perish from our country's face,

Mor-dred's, Mor-dred's tyr-anny!

Mor-dred's, Mor-dred's tyr-anny!

Mor-dred's, Mor-dred's tyr-anny!

Mor-dred's, Mor-dred's tyr-anny!

Cornet solo
Charles Stewart

For-ward!

For-ward!

For-ward!

For-ward!

for-ward 'gainst the trai-tor foe, for-ward!

for-ward 'gainst the trai-tor foe, for-ward!

for-ward 'gainst the trai-tor foe, for-ward!

for-ward 'gainst the trai-tor foe, *Agitato* for-ward!

Handwritten musical score for a vocal ensemble and piano accompaniment. The score is written in G major (one sharp) and 4/4 time. The lyrics are: "for-ward! death or vic-tor-y!"

The score consists of the following parts:

- Vocal Parts (Soprano, Alto, Tenor, Bass):** Each part has a vocal line with lyrics. The lyrics are "for-ward!" followed by "death or vic-tor-y!". The vocal lines are marked with *ff* (fortissimo) and *acc.* (accelerando).
- Piano Accompaniment:** The piano part is written for the right and left hands. It includes a *stringendo* marking and an *accel.* marking. The piano part features a complex, fast-moving melody in the right hand and a more rhythmic accompaniment in the left hand.
- Lyrics:** The lyrics are written below the vocal lines: "for-ward! death or vic-tor-y!".
- Performance Markings:** The score includes various performance markings such as *ff* (fortissimo), *acc.* (accelerando), and *stringendo* (increasing tempo).

The score is written on a single page, numbered 10 in the top right corner. The handwriting is in ink, and the paper shows signs of age.

Maestro

2nd Sp. ^{Ist}

For -- ward 'gainst the trait -- or foe --

For -- ward 'gainst the trait -- or foe,

For -- ward 'gainst the trait -- or foe,

For -- ward 'gainst the trait -- or foe,

Maestro

draw -- the sword -- and bend the bow --

draw -- the sword -- and bend the bow --

draw -- the sword -- and bend the bow --

draw -- the sword -- and bend the bow,

Horn! Horn loud ly blow...

Horn and trum pet loud ly blow,

Horn and trum pet loud ly blow,

Horn and trum pet loud ly blow,

Horn and trum pet loud ly blow,

molto rall al fine

death death or vic tor-y! or

death death or vic tor-y! or

death death or vic tor-y! or

death death or vic tor-y! or

Handwritten musical score for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass). Each voice part has the lyrics "vic-tor-y." written below the notes. The music is in G major (one sharp) and 4/4 time. The first system shows the vocal entries. The second system shows a more complex instrumental accompaniment with chords and moving lines in both staves.

Gamba + Viol

reduce to diapo.

dulciana alone

Handwritten musical score for Gamba + Viol and Dulciana. The score is in G major and 4/4 time. It includes dynamic markings: *dim.*, *slent. molto.*, *p*, *rit. molto*, and *pp.*. The Dulciana part is circled in red. The score ends with a double bar line and a final chord.

My Darling

Swift to thy crys-tal hoole Has-ten in flight Spurn not the Dru-ids

call Off-spring of night!

mf Yet e'er the au-tumn rime..... Thou wilt for ev-er gain.....

Soprano
Violon
alt Com-la with thee to reign..... Chil-dren of Light

Closed lips

pp

Handwritten musical notation for the first system, featuring two staves. The top staff contains a series of notes with slurs and a 'closed lips' instruction. The bottom staff contains notes with slurs and a 'closed lips' instruction.

Handwritten musical notation for the second system, featuring two staves. The top staff contains notes with slurs. The bottom staff contains notes with slurs and a 'pp' dynamic marking.

Handwritten musical notation for the third system, featuring two staves. The top staff contains notes with slurs and a 'pp' dynamic marking. The bottom staff contains notes with slurs and a 'pp' dynamic marking.

Handwritten musical notation for the fourth system, featuring two staves. The top staff contains notes with slurs and a 'pp' dynamic marking. The bottom staff contains notes with slurs and a 'pp' dynamic marking.

Handwritten musical notation for the fifth system, featuring two staves. The top staff contains notes with slurs and a 'ppp' dynamic marking. The bottom staff contains notes with slurs and a 'ppp' dynamic marking.

Handwritten musical notation for the sixth system, featuring two staves. The top staff contains notes with slurs and a 'ppp' dynamic marking. The bottom staff contains notes with slurs and a 'ppp' dynamic marking.

Introduction

Rise from thy shadowy cave & silver-robed bride of the sky; The

mists of the ocean dispel, And lighten the path-way of love. The

mists of the G-cean dis-pel. And light-en the path-way of love. The

mists of the G-cean dis-pel and

The mists of the G-cean dis-pel and

mists of the G-cean dis-pel and

light -- en the path -- way the path -- way of

love and light -- en the path -- way of love --

Mr. Heale

No 6

Trio

"Fairer than the silver sheen"

Impure love of a couple

1

Moderato

dolce mf.

mf Arthur

moderato

Tenor

Fair - er than the sil - ver sheen, of the bright ce - les - tial Queen,

maid - en of the match - less mien, *oh* be my Guin - e - vere!

Guinevere

Fair - er than the gold - en gleam, of the gloam 'in on the stream,

her - o of my youth - ful dream, *oboe* I'm thy Guin - e - vere,

Merlin

Bright - ly wakes the wed - ding day, brid - al bells ring mer - ri - ly!

deciso.

But the love will pass a - way, of thy Guin - e - vere, of thy Guin - e -

sfz. rec'ds

Fair-er than the gold-en gleam, of the gloam'-in on the stream,

Fair-er than the sil-ver sheen, of the bright ce-

-- vere.

Her-o of my youth-ful dream, her--o of my youth-ful dream, The

les-tial Queen, maid-en of the match-less mien, Be my Guin-e-

Bright-ly wakes the wed-ding day, brid-al bells ring mer-ri-ly!

----- thy Guin--e--vere.

-- vere.

YET the love will pass a-way, yet the love will pass a-way!

rit.... *dim.*... *a tempo*

of thy Guin--e--vere, Fair--er than the

of thy Guin--e--vere. Fair--er than the

dim. colla voce

ff

reads

gold - en gleam, of the gloam' in on the stream, Her - o of my
sil - ver sheen, of the bright ce - les - tial Queen, maid - en of the
mf. Bright - ly wakes the wed - ding day, brid - al bells ring mer - ri - ly!

f *Compassione*
youth - ful dream, Her - o of my youth - ful dream, I'm
match - less mien, Be my Cruin - e -
yet the love will pass a - way of thy Cruin - e - - vere -

agitato

thy Guin-e-vere. thy

-- vere, be my Guin-e-vere, my Guin-e-vere,

yet the love will pass a-way, of thy Guin-e-vere,

agitato *due*

Empty musical staves.

Guin-e-vere thy Guin-e-vere, *ff* *compassione*

my Guin-e-vere, mid-en of the

acell.

match-less mien, Be - - - my Guin-e-vere, maid-en of the match-less mien,

be my Guin-e-vere. I'm thy Guin-e- Bo my Guin-e-

Yet the love will pass a-way,

Continued

needs

- vere !

I'm thy Guin--e--

- vere!

be my Guin--e--

yet the love will pass a-way---- of thy Guin--e--

-- vere .

-- vere .

-- vere .

f

dim

p

f

noton

N. 6

N. 6 Chorus
Tempo di Marzia

"Awake ye birds"

A-wake! a-wake! a-

Tempo di Marzia

Piano

f full

wake! a-wake ye birds and sing... Un-to the trembling

wake! a-wake ye birds and sing... Un-to the trembling

string of harp and vi-ols dul - cet har - mon - y A

string of harp and vi-ols dul - cet har - mon y A

wake! a-wake! a-wake! A-
wake! a-wake! a-wake! A-
wake! a-wake! a-wake! A-
wake! a-wake! a-wake! A-

3 2

- make ye birds and sing un - to the tremb-ling string Of harp and vi-ol's

mf A - make ye birds and sing un - to the tremb-ling string Of harp and vi-ol's

make ye birds and sing, and sing un - to the tremb-ling string

Of harp and vi-ol's

mf *Needs stacc*

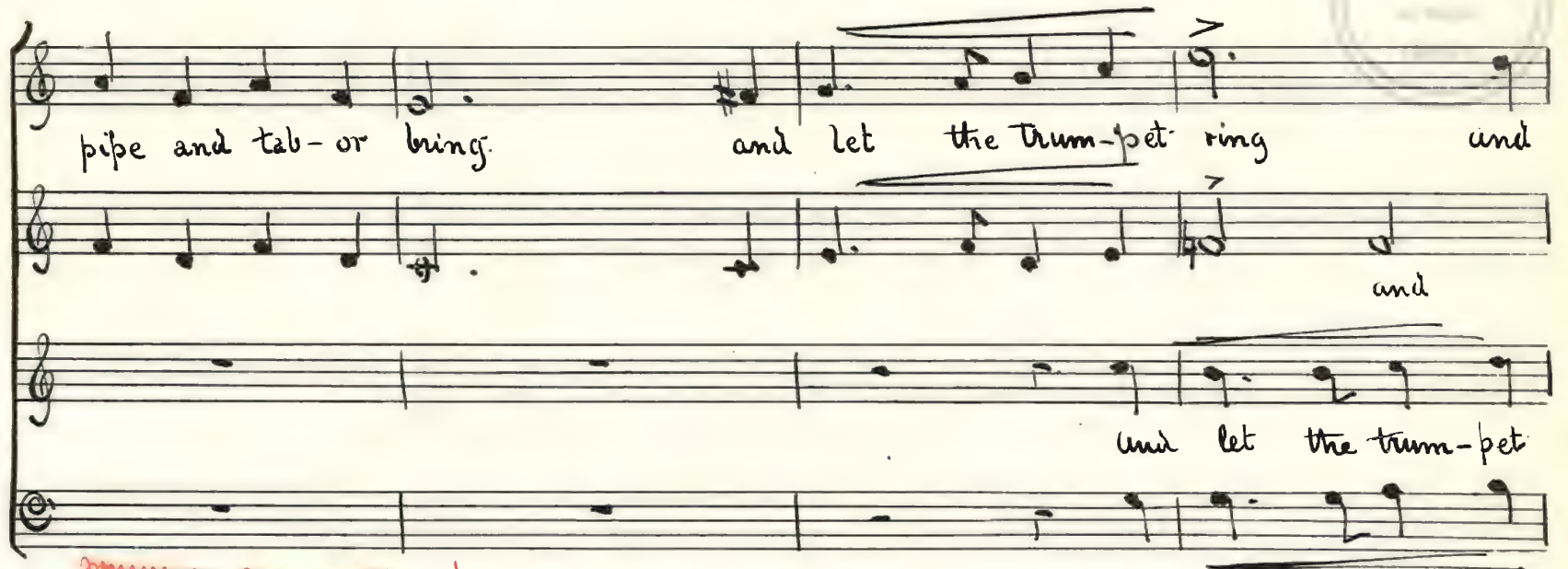
Pea-oh

and ... et har mon-y, The pipe and tab-or bring, the

and ... et har - mon - y

and - et har - mon - y

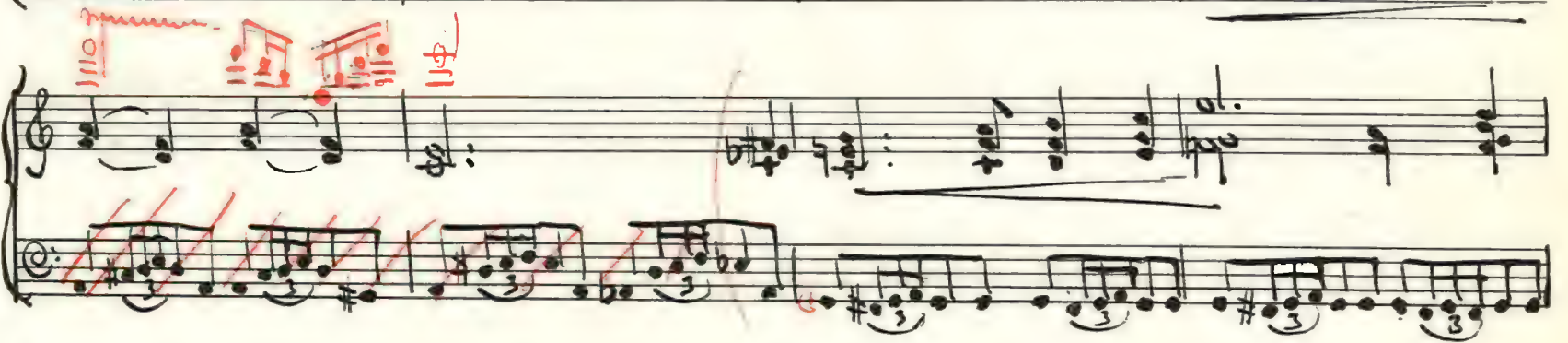
flute on



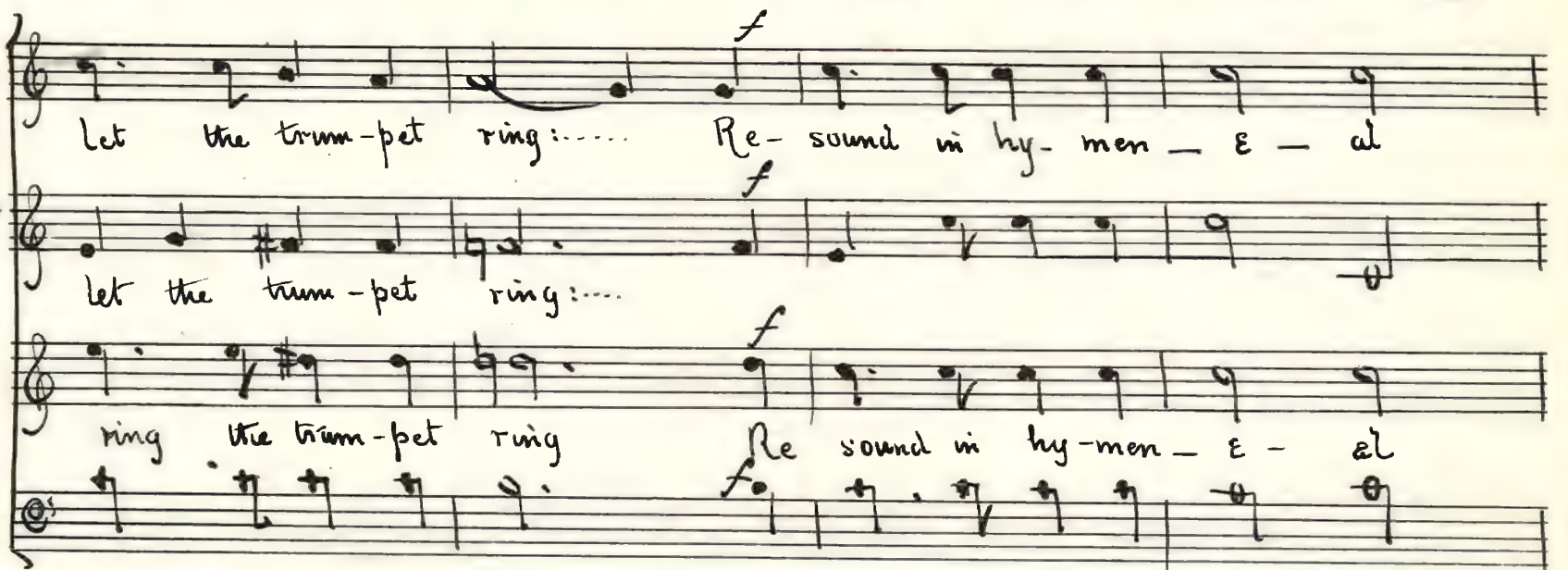
pipe and tab-or bring. and let the trum-pet ring and

and

and let the trum-pet



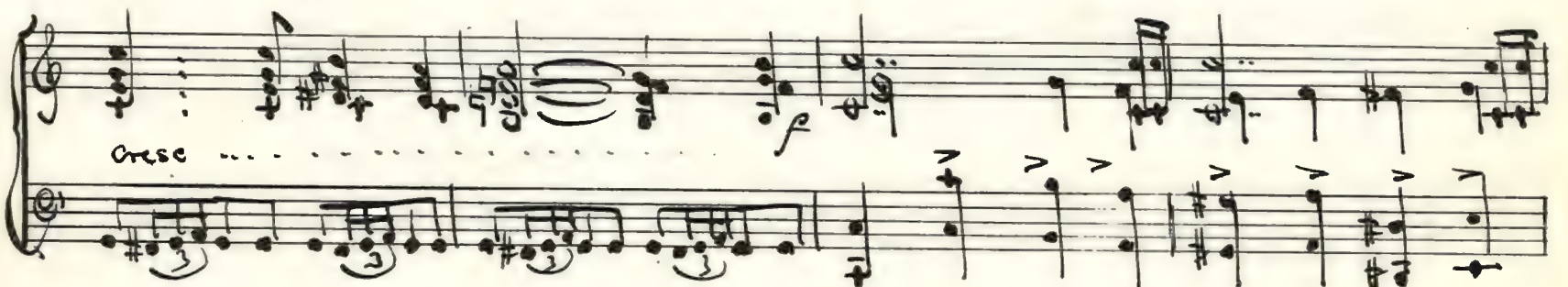
Handwritten musical score for the second system, featuring piano accompaniment with red markings.



let the trum-pet ring:..... Re-sound in hy-men - e - al

let the trum-pet ring:.....

ring the trum-pet ring Re sound in hy-men - e - al



Handwritten musical score for the fourth system, featuring piano accompaniment.

cresc ...

sym - phon - y re - sound in hy - men - e - al -

sym - phon - y re sound in hy - men - e - al -

sym - phon - y re - sound in hy - men - e - al

re - sound in hy - men - e - al -

re - sound in hy - men - e - al -

sym ... phon - y!

sym ... phon - y!

sym ... phon - y!

sym ... phon - y!

dim

Off Soprano *Con grazia* 6

Ye flow-ers of run-ied hue my-sote and speed-well

Adagio

blac An-um-on-e, an-um-on-e, and per-fumed eg-lan-tine *Go*

simili *flute*

deck the peer-less bride... a- gainst her nup-tial tide... With wreaths of rose and

myr-tle en-ter-twined With wreaths of rose and

p myr-tle en-ter-twined *f* With wreaths of rose and

p myr-tle en-ter-twined *mf.*

Cresc. *piu f.* *Sempre. cresc.*

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in G major, 4/4 time. Measures 1-3. The lyrics are "A-wake! a-wake! a-wake!". The notation includes treble and bass staves with notes, rests, and dynamic markings like *ff*.

A-wake! a-wake! a-wake!

A-wake! a-wake! a-wake!

A-wake a-wake a-wake!

A-wake a-wake! a-wake!

Handwritten musical score for piano accompaniment, measures 1-3. The notation includes treble and bass staves with chords, arpeggios, and triplets.

Handwritten musical score for four voices and piano accompaniment, measures 4-6. The lyrics are "A-wake ye bards and sing... un-to the trembling string... Sing... Sing... Sing... un-to the". The notation includes treble and bass staves with notes, rests, and dynamic markings like *mf*.

A-wake ye bards and sing... un-to the trembling string...

Sing... Sing... Sing... un-to the

A-wake ye bards and sing... un-to the trembling string

Sing... Sing... Sing un-to the

string a-make ye bards and sing un- to the trem-b-ling string ;

Sing Sing un-to the trem-b-ling string

Sing Sing Sing un-to the trem-b-ling string.

trem-b-ling string a-make ye bards and sing un-to the trem-b-ling string

harp and vi-ol's dul-cet har-mon-y Of harp and vi-ol's

harp and vi-ol's har-mon-y Of harp and vi-ol's

harp and vi-ol's dul-cet har-mon-y Of harp and vi-ol's

harp and vi-ol's har-mon-y Of harp and vi-ol's

Handwritten musical score for "Dulcet Harmony". The score is written on ten staves. The first four staves are for vocal parts (Soprano, Alto, Tenor, Bass), each with the lyrics "dul- cet - har- mon- y". The fifth staff is for the piano accompaniment, featuring a melody with a key signature change to one sharp (F#) and a tempo marking of "ff". The sixth staff continues the piano accompaniment with a key signature change to one flat (Bb) and a tempo marking of "ff". The seventh and eighth staves are for the piano accompaniment, featuring a key signature change to one sharp (F#) and a tempo marking of "ff". The ninth and tenth staves are for the piano accompaniment, featuring a key signature change to one flat (Bb) and a tempo marking of "ff". The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for "The Flowers of the Field". The score is written on five staves. The first four staves are vocal parts, each starting with a treble clef and a key signature of one flat (B-flat). The fifth staff is a piano accompaniment, starting with a C-clef (bass clef) and a key signature of one flat. The lyrics "The flowers of the field" are written below the vocal staves. The piano part includes dynamic markings such as "dim:" and "p". There are also some handwritten notes and markings, including "gra" and "p dolce". The score is written in ink on aged paper.

ran-ied hue, my sote and speed-well blue An em-on-ε an

quint.

em-on-ε, and per-fumed ay-lan-tine To deck the peer-less

em-on-ε, and per-fumed ay-lan-tine To deck the peer-less

bride... a- gainst her nup- tial tide... with wreaths of rose and
bride... a- gainst her nup- tial tide with wreaths of rose and

myr- tle in- ter- twine with wreaths of
myr- tle in- ter- twine with wreaths of
myr- tle in- ter- twine

Handwritten musical score for the first system. It consists of four staves: two vocal staves (treble and bass clef) and two piano accompaniment staves (treble and bass clef). The lyrics are written below the vocal staves. The music is in a key with two flats (B-flat and E-flat) and 3/4 time. Dynamics include *p* (piano) and *f* (forte). The lyrics are: "rose and myr-tle in-ter-twine with wreaths of".

rose and myr-tle in-ter-twine with wreaths of

Handwritten musical score for the second system, featuring piano accompaniment. It consists of two staves: treble and bass clef. The music continues from the first system. Dynamics include *p* (piano) and *f* (forte).

Handwritten musical score for the third system. It consists of four staves: two vocal staves (treble and bass clef) and two piano accompaniment staves (treble and bass clef). The lyrics are written below the vocal staves. Dynamics include *p* (piano). The lyrics are: "rose and myr-tle in-ter-twine, and myr-tle in-ter".

rose and myr-tle in-ter-twine, and myr-tle in-ter

Handwritten musical score for the fourth system. It consists of four staves: two vocal staves (treble and bass clef) and two piano accompaniment staves (treble and bass clef). The lyrics are written below the vocal staves. Dynamics include *p* (piano). The lyrics are: "rose and myr-tle in-ter-twine and myr-tle in-ter".

rose and myr-tle in-ter-twine and myr-tle in-ter

Handwritten musical score for the fifth system, featuring piano accompaniment. It consists of two staves: treble and bass clef. The music continues from the fourth system. Dynamics include *p* (piano).

-twine

A.

-twine

A.

cresc.....

- wake

ye bards

and sing.....

A - wake

and sing.....

- wake

ye bards

and sing.....

A - wake

and sing.....



Handwritten musical score for a band, featuring vocal parts and instrumental accompaniment. The score is written on ten staves, with lyrics in English and some handwritten notes in red and blue ink.

Lyrics:

The pipe and
a-wake ye bands and
The pipe and tab-or bring the pipe and
the pipe and
tab-or bring and let the trump-et
sing the pipe and tab-or bring and let the
tab-or bring and let the trump-et
tab-or bring and let the trump-et ring and let the trumpet

Handwritten Notes:

- voice parts* (in red ink)
- mp* (mezzo-piano)
- cresc.* (crescendo)
- sempre* (sempre)
- voice* (in blue ink)

The score includes various musical notations such as notes, rests, and dynamic markings, indicating a complex arrangement for a band.

voice parts *sm* higher

ring Re - sound in hy - men - e - al sym - phon

trump-et ring Re - sound in hy - men - e - al sym - phon

ring Re - sound in hy - men - e - al sym - phon

ring Re - sound in hy - men e al sym phon

voice

- y Re - sound in hy - men - e - al

- y Re - sound in hy - men - e al

- y Re - sound in hy - men - e al

- y Re - sound in hy - men - e - al

Handwritten musical score for the first system, measures 1-4. It features four vocal staves and a piano accompaniment. The lyrics are "sym - phon - y" and "A - make ye bards and sing". The piano part includes triplets and various ornaments.

Handwritten musical score for the second system, measures 5-8. It features four vocal staves and a piano accompaniment. The lyrics are "- make ye bards and sing". The piano part includes triplets and various ornaments.

No 3

"Lightly we glide"

Chorus of Lake spirits

Sopranos

Contraltos

Piano

Allegretto con grazia

p

p dolce

Light-ly we glide, o'er the still tide,

f

cres

Borne on the soft summer breez- - - - es;

When the re-prieve

cres

Hand

Hand

Hand

Handwritten musical score for "The Star-Spangled Banner". The score is written on four staves. The first staff is the vocal melody, with lyrics "of gold-en eve, Mor-tals from lab-or re-leas-es;". The second staff is the piano accompaniment. The third and fourth staves are for the organ. The score includes various musical notations such as notes, rests, and accidentals. There are handwritten annotations in red ink: "Mark" and "X" on the third staff, and "rit" (ritardando) above the first staff. The score is written in G major and 4/4 time.

of gold-en eve, Mor-tals from lab-or re-leas-es;

Mark

X

rit

4 tempo p

Handwritten musical score for "The Swan" by Camille Saint-Saëns. The score is written on four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The lyrics "Light-ly we glide, o'er the still tide," are written below the vocal staves. The piano part features triplets and arpeggiated chords. The tempo is marked "a tempo".

Leggieri
a tempo

Triangle

A handwritten musical score on four staves. The first staff is a vocal line in treble clef with the lyrics "Borne on the soft summer breeze - - - - - es,". The second staff is a vocal line in treble clef. The third staff is a piano accompaniment in treble clef, featuring a complex, flowing melody with many beamed notes. The fourth staff is a piano accompaniment in bass clef, featuring a simpler, more rhythmic melody. The music is written in a cursive, handwritten style.

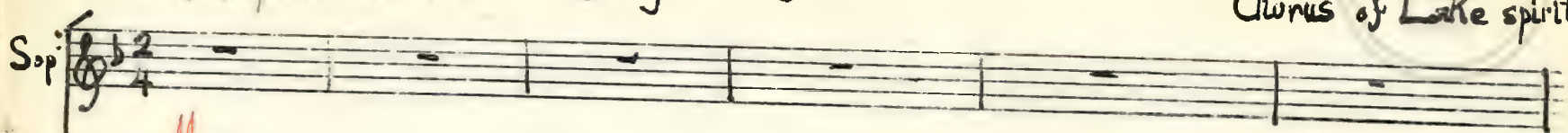
W. H. Hale

No 3

Prepared by J. H. Hale

"Lightly we glide"

Chorus of Lake spirits



Allegretto con grazia



p dolce

Light-ly we glide, o'er the still tide,

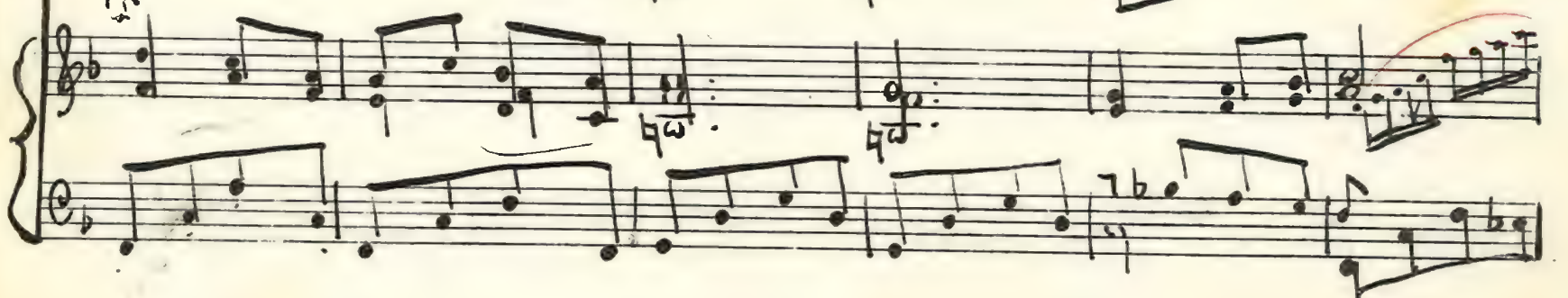


cres

Borne on the soft sum-mer breez- - - es;

When the re-prieve

cres



of gold-en eve, Mor-tals from lab-or re-leas-es;

tempo p voice parts (ad lib.) pp

Light-ly we glide, o'er the still tide,

Borne on the soft sum-mer breez-es,

cres

f

When the re-prieve, of gold-en eve, Mor-tals from

cres

f

cres

f

rall

a tempo

lab - or re - lease - - - - - es .

rall

a tempo

Cor. Flute

organ R. Flute

poco agitato

cres

f

Swift-ly we glide,

o'er the fierce

p

voice part

f

poco agitato

tide,

Borne on the wild win-ter breez-----es,

Mant-led in

f

f

foam-----,

Rest-less we roam,

Flit-ting where fan-----

p

Handwritten musical score with lyrics and performance instructions.

Lyrics:

tas-y pleas-es! Flit-ting,
tas-y pleas-es! soft-ly
flit-ting where fan-tas-y pleas-
soft-ly! Light-ly we glide, o'er the still tide,
es!

Performance Instructions:

- rit. (rhythm)
- a'tempo (ad libitum)
- Organ
- Flute
- Choir pp (pianissimo)
- pp rall (pianissimo, rallentando)
- a'tempo
- rall
- 3 parts (ad lib)
- stab (staccato)

The score is written on five systems of staves. The first system includes vocal parts and piano accompaniment. The second system features a piano solo with organ accompaniment. The third system continues the piano accompaniment. The fourth system includes vocal parts and piano accompaniment. The fifth system features a piano solo with organ accompaniment. The score is marked with various tempo and dynamics changes, and includes handwritten notes and corrections.

Borne on the soft sum-mer breez - - - - - es, When the re-

--priare, of gold-en eve, Mor-tals from lab-or re-
cres rall
cres rall

-leas - - - - - es.

With closed lips
With closed lips

Support voices if necessary

Ped

Handwritten musical score for three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music features various notes, rests, and dynamic markings like "ppp" and "pp". There are also some handwritten annotations above the staves, including a large "7" in the top right corner.

Handwritten text: "The Music Before Procession" and "Cue"

Arthur
Moderato *p* *Recit.*

Handwritten musical score for Arthur's recitative. It consists of three staves. The top staff has a treble clef and contains the vocal line with lyrics. The bottom two staves are in bass clef and contain the piano accompaniment. The lyrics are: "What strains are these, that wake the slumb--ring mere?"

p Merlin *Recit.* (*misterioso*) *quasi a tempo*

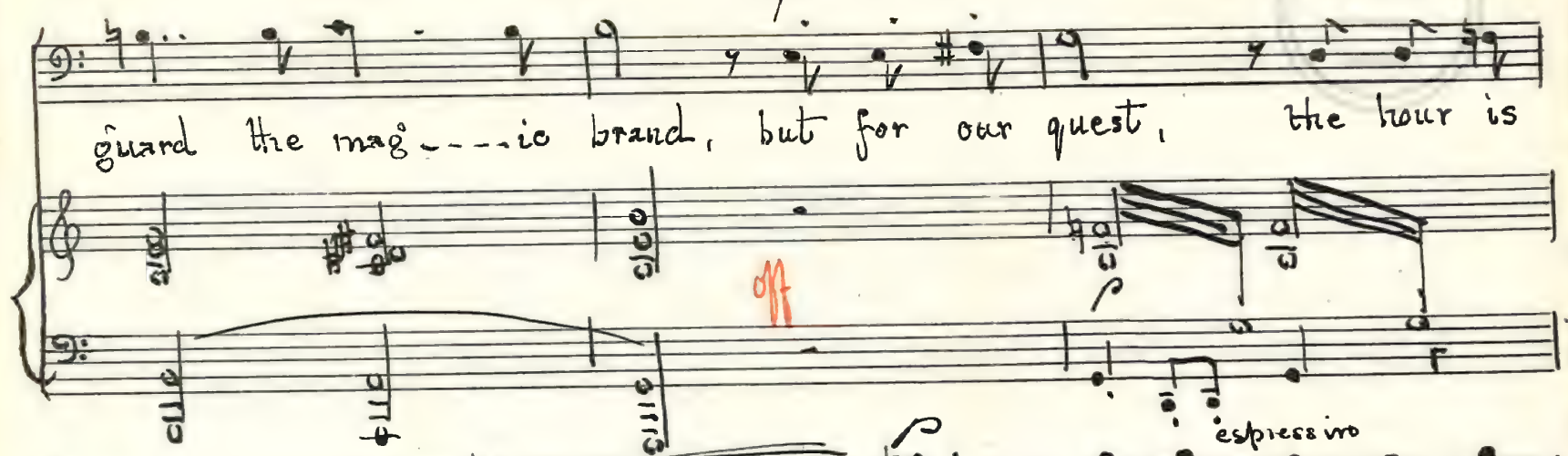
Handwritten musical score for Merlin's recitative. It consists of three staves. The top staff has a bass clef and contains the vocal line with lyrics. The bottom two staves are in bass clef and contain the piano accompaniment. The lyrics are: "Be-ware the mus-ic of the mys-tic maids, that"

Cue

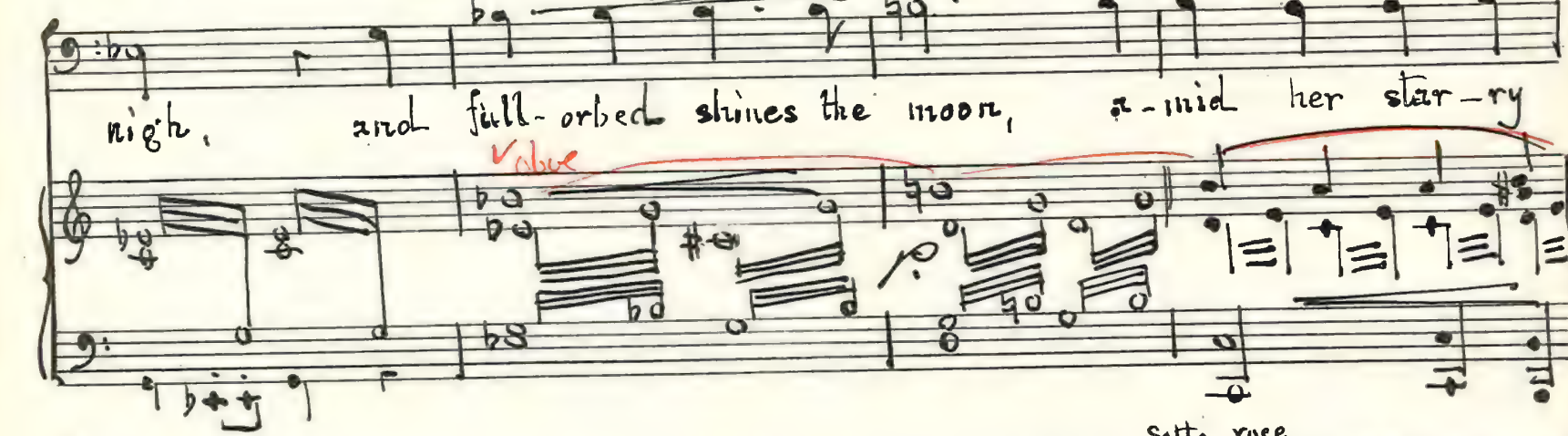
Handwritten musical score for a cue. It consists of two staves in bass clef, showing a few notes and rests.

p.

guard the mag-ic brand, but for our quest, the hour is



nigh, and full-orbed shines the moon, a-mid her star-ry



sis-ter-s; See'st thou noth-ing?

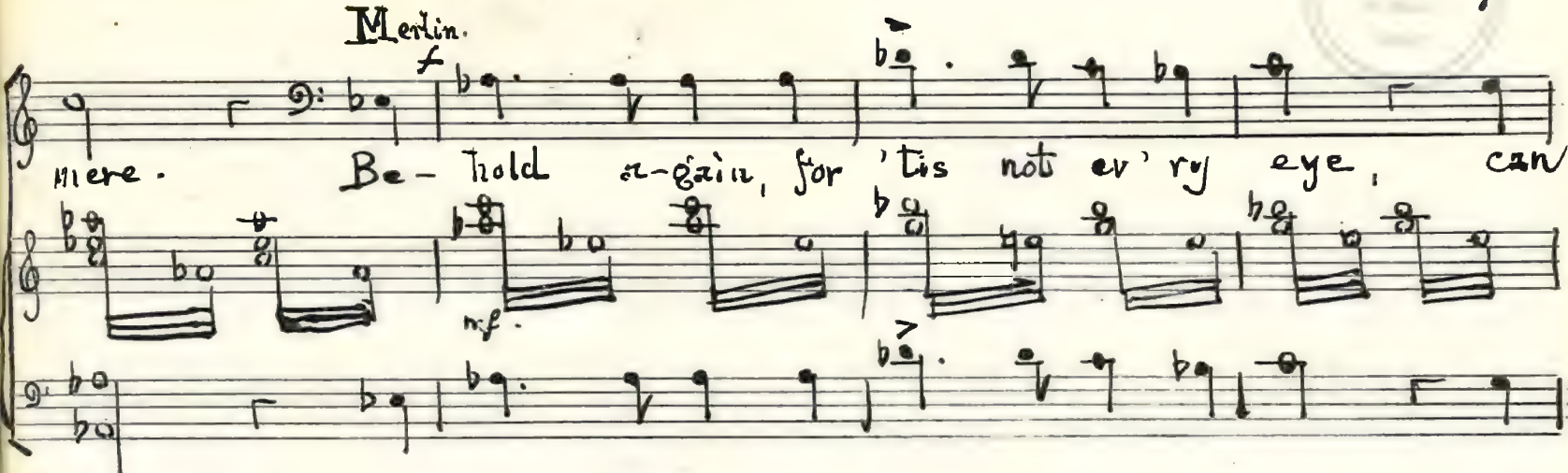


Arthur (a tempo) *espressivo* Naught but the play of moon-beams on the

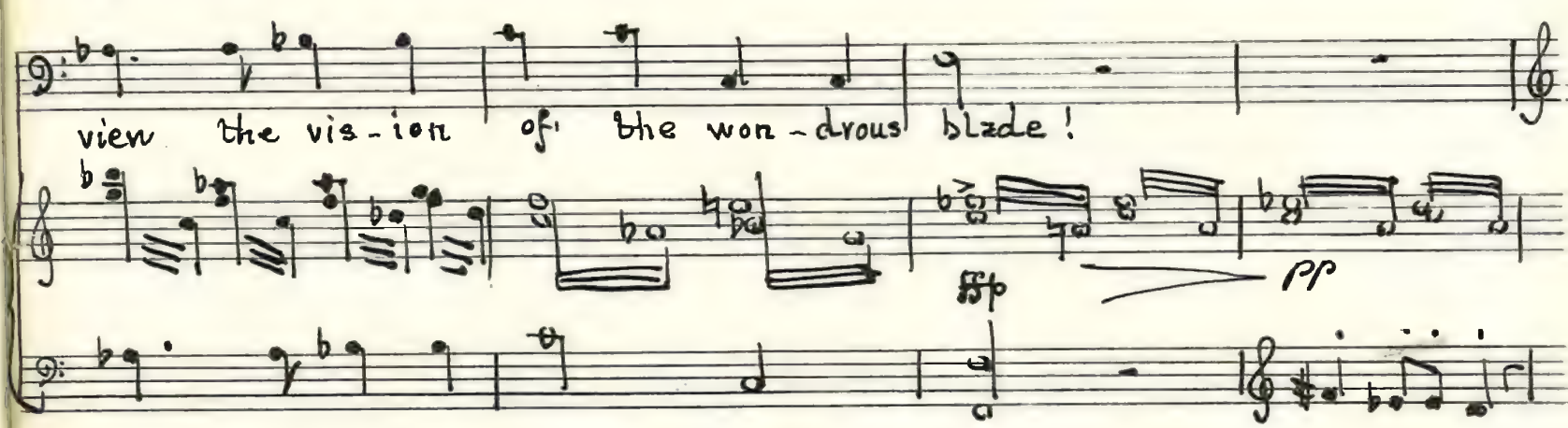


Merlin.

Here. Be-hold a-gain, for 'tis not ev'ry eye, can

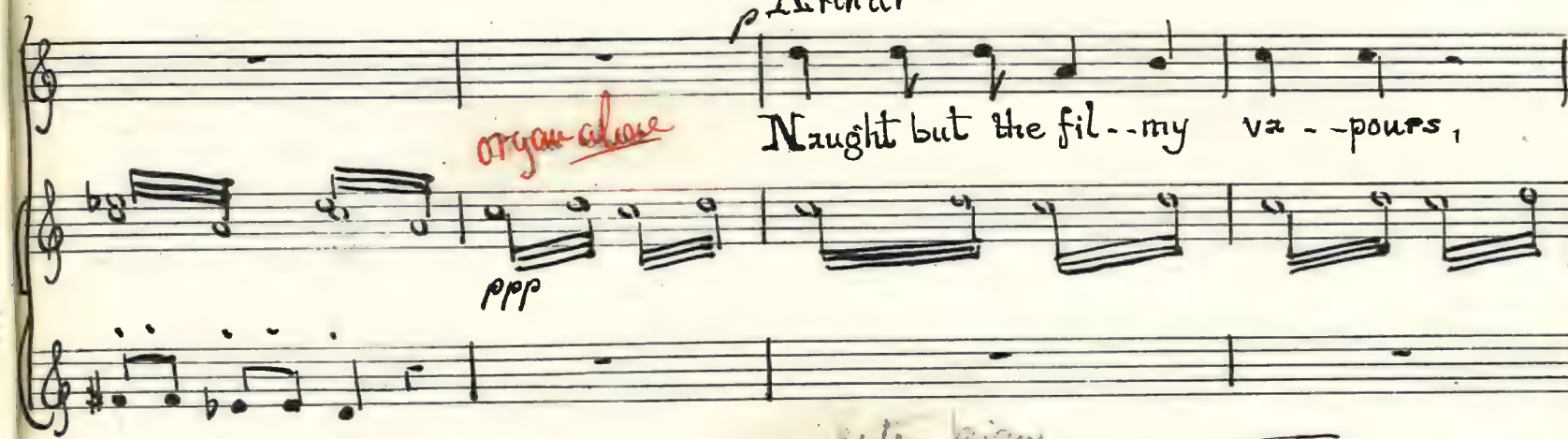


view the vis-ion of the won-drous blade!

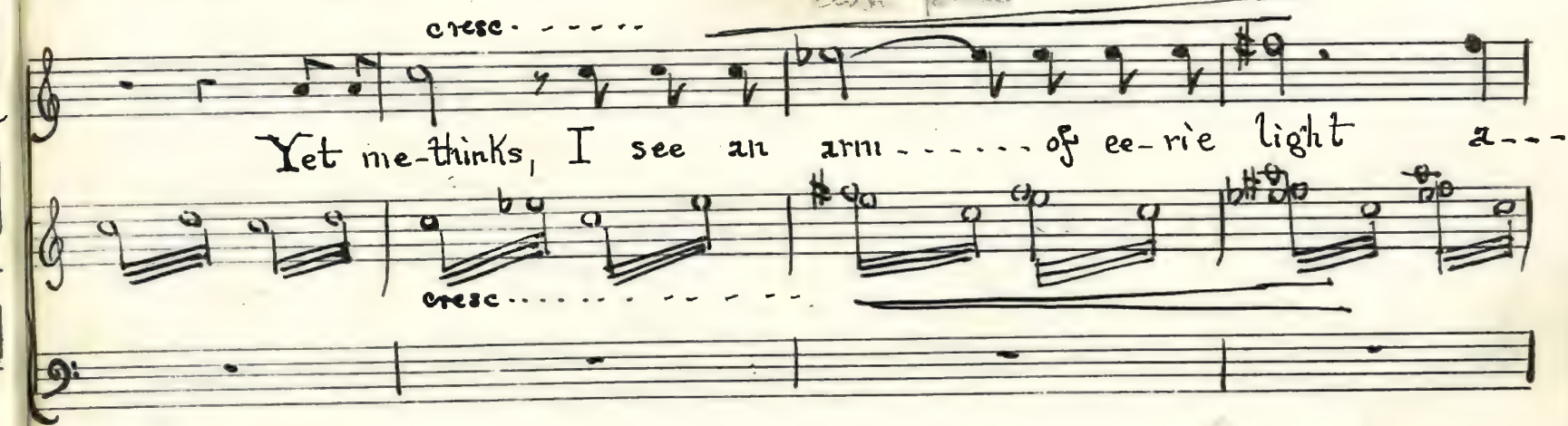


Arthur

organ alone
Naught but the fil--my va--pours,



cresc. - - - - -
Yet me-thinks, I see an arm - - - - - of ee-rie light a - - -



ff. *Merlin. Recit*

...ris ...ing!

'Tis well, by cour-age thou sha

ff. *Recit*



win the brand.

Soprano *Tempo D.*

pp. Spir-its of air, wit-less of care,

clerk *pp.* Spir-its of air, wit-less of care,

Tempo I.

P stacc.



Borne on the lake-lov-ing breez-es, Ward-ing the blade,

Borne on the lake-lov-ing breez-es, Ward-ing the blade



Merlin
reit.

A-vant! ye empty shades, your task is

wond-rous-ly made, wait-ing the he-ro!

wond-rous-ly made, wait-ing the he-ro!

Arthur. Allegro con fuoco

Yield!

done, be-hold the he-ro of your eld-er-ly song.

Allegro: con fuoco

yield!

yield - - - in the name of heaven!

V. 8

Handwritten musical score for piano and voice. The piano part is in the left hand, featuring complex chords and arpeggios. The vocal part is in the right hand, with lyrics written below the notes. The tempo is marked "Andante molto".

Andante molto:

Sound-ed the Knell, broken the spell, Van-ished the charm of the

Sound-ed the Knell brok-en the spell, Van-ished the charm of the

Choir:

Handwritten musical score for piano and voice. The piano part is in the left hand, featuring complex chords and arpeggios. The vocal part is in the right hand, with lyrics written below the notes. The tempo is marked "Andante molto".

a - - - - ges; Wel-come to thine, He-ro di-vine,

a - - - - ges; Wel-come to thine, He-ro di-vine,

Handwritten musical score for piano and voice. The piano part is in the left hand, featuring complex chords and arpeggios. The vocal part is in the right hand, with lyrics written below the notes. The tempo is marked "Andante molto".

Sung by the Seer and the Sag- - - - - es - - - - -

Sung by the Seer and the Sag- - - - - es - - - - -

Handwritten musical notation for piano accompaniment, featuring chords and melodic lines.

Handwritten musical notation with dynamic marking *pp* and performance instruction *(With closed lips)*.

Handwritten musical notation with dynamic marking *pp*.

Handwritten musical notation with dynamic marking *pppp* and red handwritten note *Support if necessary*.

Handwritten musical notation with dynamic marking *ppp*.

Handwritten musical notation with dynamic marking *ppp*.

Handwritten musical notation with dynamic marking *ppp*.

Handwritten musical notation with dynamic marking *ppp*.

No 3

"Lightly we glide"

Chorus of Lake spirits

Sop

Contr

Piano

Allegretto con grazia

p

p *dolce*

Light-ly we glide, o'er the still tide,

f

p

cres

Borne on the soft sum-mer breez- - - es;

cres

When the re-prieve

Harp

Harp

Harp

of gold-en eve, Mor-tals from lab-or re-leas-es;

rit

Harp

6 tempo p

Light-ly we glide, o'er the still tide,

Leggiero
a tempo

Borne on the soft sum-mer breez-es,

cres *f*

When the re-prieve, of gold-en eve, Mor-tals from

cres *f*

cres *f*

rall *a tempo*

lab - or re - lease - - - - - es .

p *rall* *a tempo*

C

*poco agitato**cres*

Swift-ly we glide, o'er the fierce

f poco agitato

tide, Borne on the wild win-ter breeze -----es, Mant-led in

foam ----, Rest- less we roam, Flit-ting where fan -----

rit. *a tempo* *p*

tas-y pleas- es! Flit- ing,

rit *a tempo*

tas-y pleas- es!

rit *a tempo* *p*

soft-ly

p flit- ting where fan- tas-y pleas-

pp rall *a tempo*

soft-ly! Light-ly we glide, o'er the still tide,

es!

rall *a tempo*

Borne on the soft sum-mer breez - - - - - es, When the re-

The first system of a handwritten musical score. It consists of two vocal staves (treble clef) and two piano staves (grand staff, treble and bass clef). The vocal melody begins with a treble clef and a key signature of one flat (B-flat). The lyrics "Borne on the soft sum-mer breez - - - - - es, When the re-" are written below the vocal staves. The piano accompaniment features a complex, flowing texture with many beamed sixteenth and thirty-second notes. A dynamic marking of *f* (forte) is present at the beginning of the piano part.

--priave, of gold-en ere, Mor-tals from lab-or re--

The second system of the musical score. The vocal staves continue the melody with the lyrics "--priave, of gold-en ere, Mor-tals from lab-or re--". The piano accompaniment continues with similar complex textures. Dynamic markings include *cres* (crescendo) and *rall* (rallentando) above and below the piano staves.

-leas - - - - - es.

The third system of the musical score. The vocal staves conclude the phrase with "-leas - - - - - es.". The piano accompaniment features a long, sustained note in the bass register. Performance instructions "With closed lips" are written above the vocal staves. The system concludes with a final cadence in the piano part.

Handwritten musical score for three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music features various notes, rests, and dynamic markings like 'ppp'.

Arthur
Moderato *p* Recit.

What strains are these, that wake the slumb--'ring mere?

p Merlin Recit. (misterioso) quasi a tempo

Be-ware the mus-ic of the mys--tie maids, that

p.

guard the mag-ic brand, but for our quest, the hour is

espressivo

nigh, and full-orbed shines the moon, a-mid her star-ry

Sotto voce

sis-ter; See'st thou noth-ing?

ppp.

Arthur (a tempo) *espressivo*

Naught but the play of moon-beams on the

I.H. p.

Merlin.
f

Here. Be-hold a-gain, for 'tis not ev'ry eye, can

Handwritten musical score for the song "The Vision of the Wondrous Blade!". The score is written on three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat (B-flat). The lyrics "view the vis-ion of the won-drous blade!" are written below the notes. The middle staff is the piano accompaniment, starting with a treble clef and a key signature of one flat. It features a series of chords and melodic lines, with a dynamic marking of *pp* (pianissimo) and a crescendo hairpin. The bottom staff is the piano accompaniment, starting with a bass clef and a key signature of one flat. It features a series of chords and melodic lines, with a dynamic marking of *pp* (pianissimo) and a crescendo hairpin.

Handwritten musical score for a piece titled "Naught but the fil--my va--pours,". The score is written on three staves. The top staff is for the vocal part, with the name "Arthur" written above it. The middle staff is for the piano accompaniment, marked with "ppp" (pianissimo). The bottom staff is for the piano accompaniment, marked with "pp" (piano). The music is in 2/4 time, with a key signature of one flat (B-flat). The vocal line consists of a single melodic line. The piano accompaniment consists of a single melodic line. The lyrics "Naught but the fil--my va--pours," are written below the vocal line.

Handwritten musical score for "The Nightingale" by Robert Schumann. The score is written on three staves. The first staff is for the vocal line, the second for the piano accompaniment, and the third for the bass line. The lyrics are written below the vocal line. The music is in G major and 4/4 time. The tempo is marked "Andante". The score includes a "cresc." marking and a "dim." marking. The lyrics are: "Yet me-thinks, I see an arm - - - of ee-rie light a--". The score is handwritten and shows signs of age.

~~V.S.~~

ff. Harp

Merlin. Reat

'Tis well, by cour-age thou shalt

win the brand.

Soprano

Tempo D

pp. Spir-its of air, wit-less of care,

det. Spir-its of air, wit-less of care,

Tempo I:

P stacc.

Borne on the lake-lov-ing breez- - - - es, Ward-ing the blade,

Borne on the lake-lov-ing breez- - - - es, Ward-ing the blade,

sf

Merlin *ff* *recit.*

A-vant! ye emp-ty shades, your task is
wond-rous-ly made, wait-ing the he-ro!

wond-rous-ly made, wait-ing the he-ro!

f

Arthur. *Allegro con fuoco*

Yield!

done, be-hold the he-ro of your eld-ritch song.

Allegro: con fuoco *f*

yield!

yield - - - in the name of heaven!

f

A piano introduction consisting of three staves. The first two staves are treble clef, and the third is bass clef. The music features complex chords, arpeggios, and dynamic markings such as *f*, *marcato*, and *p*. The key signature has one flat (B-flat).

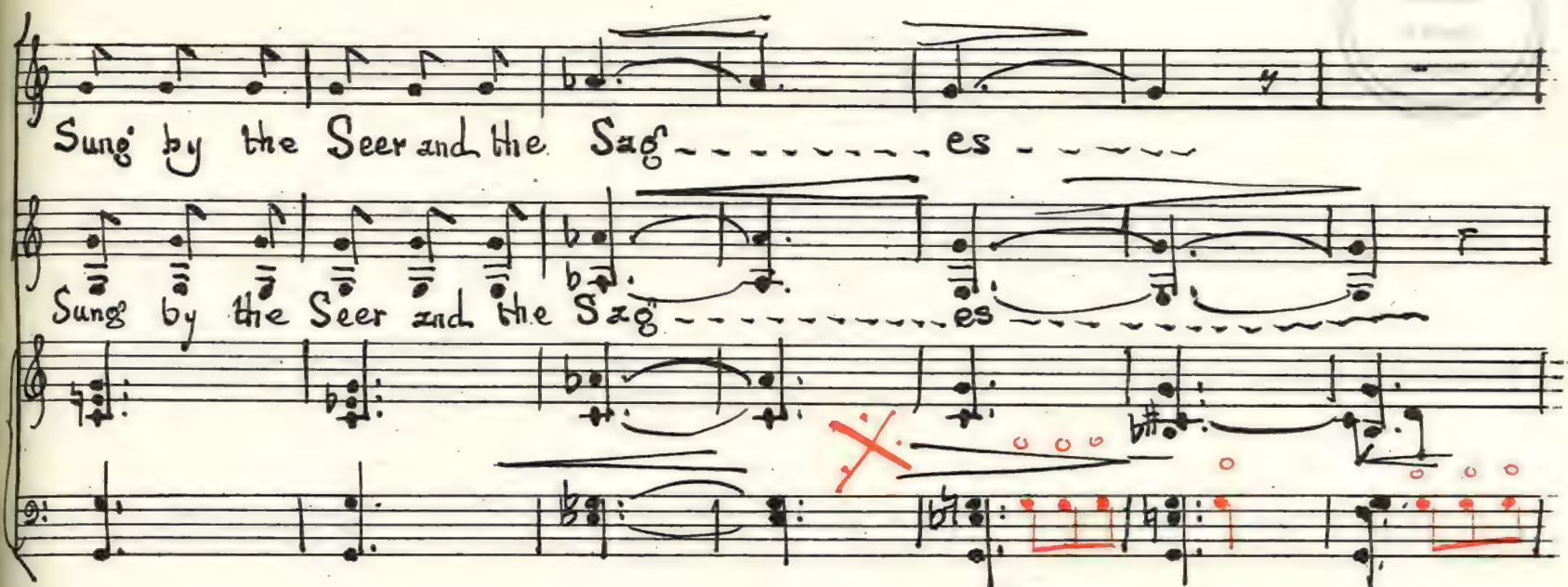
Andante molto:

Two vocal staves and one piano accompaniment staff. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "Sound-ed the Knell, broken the spell, Van-ished the charm of the". The piano part includes red markings and a *pp* dynamic marking.

Two vocal staves and one piano accompaniment staff. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "a - - - ges; Wel-come to thine, He-ro di-vine,". The piano part includes red markings and a *ff* dynamic marking.

Sung by the Seer and the Sag - - - - - es - - - - -

Sung by the Seer and the Sag - - - - - es - - - - -



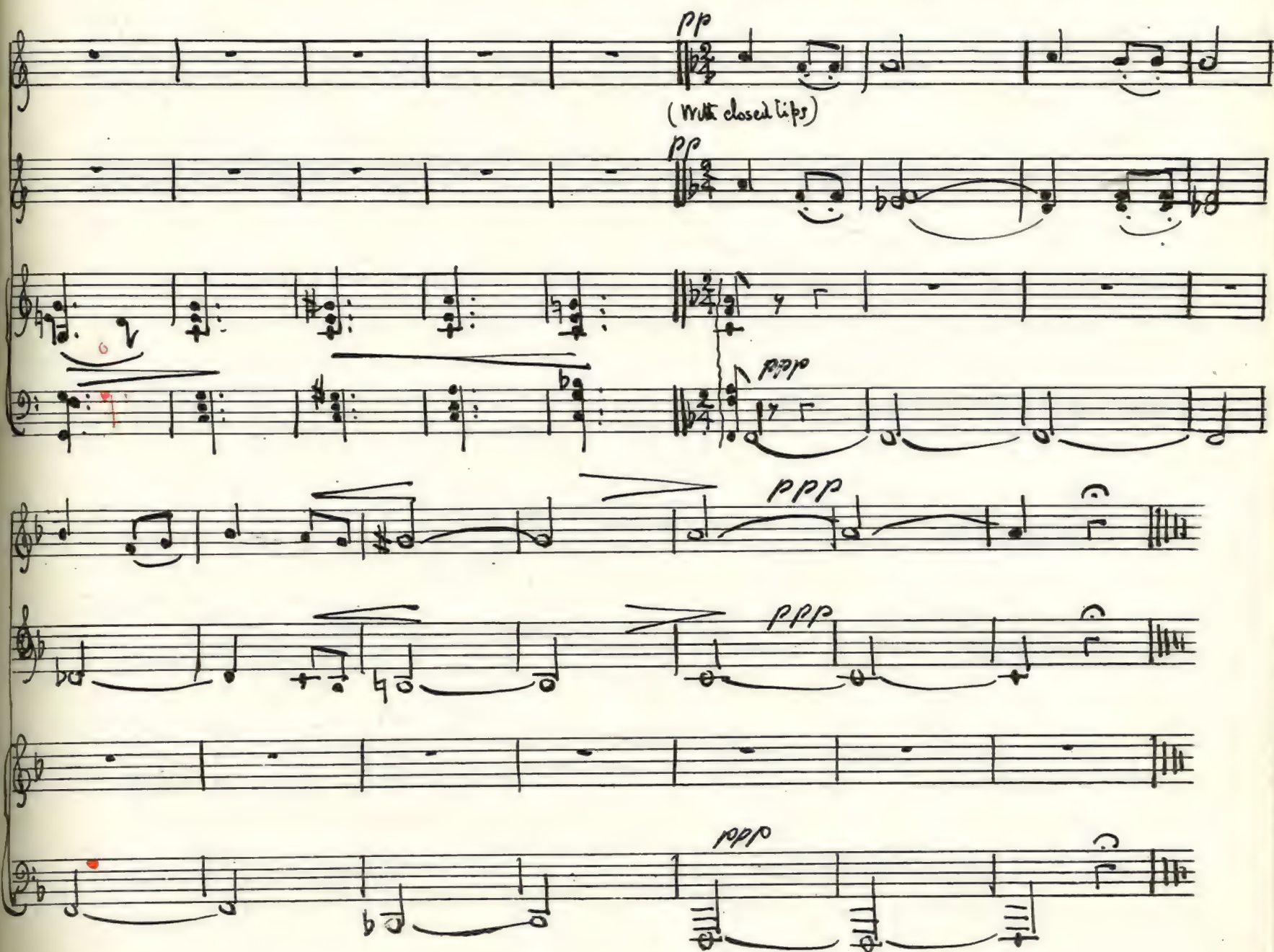
pp
(with closed lips)

pp

ppp

ppp

ppp



N^o 2

Arthur.

Sacred

"Mid the glory of the Spring-time"

1/

Andantino con espressione.

'Mid the

glor - - y of the spring-time, by the light - ly rip - pling mere, Soft - ly

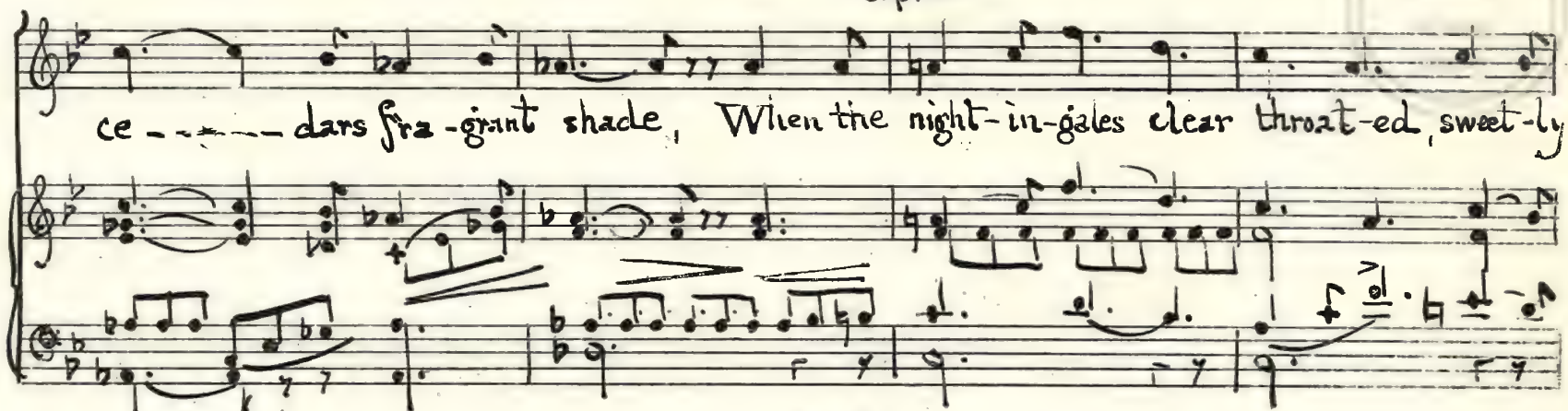
glid - - ing first I saw thee, Gold - en tress'd Crin - e - - vere.

mf

In the saf - - - - - from light of sun - down, 'neath the

espress.

ce --- dars fra-grant shade, When the night-in-gales clear throat-ed, sweet-ly



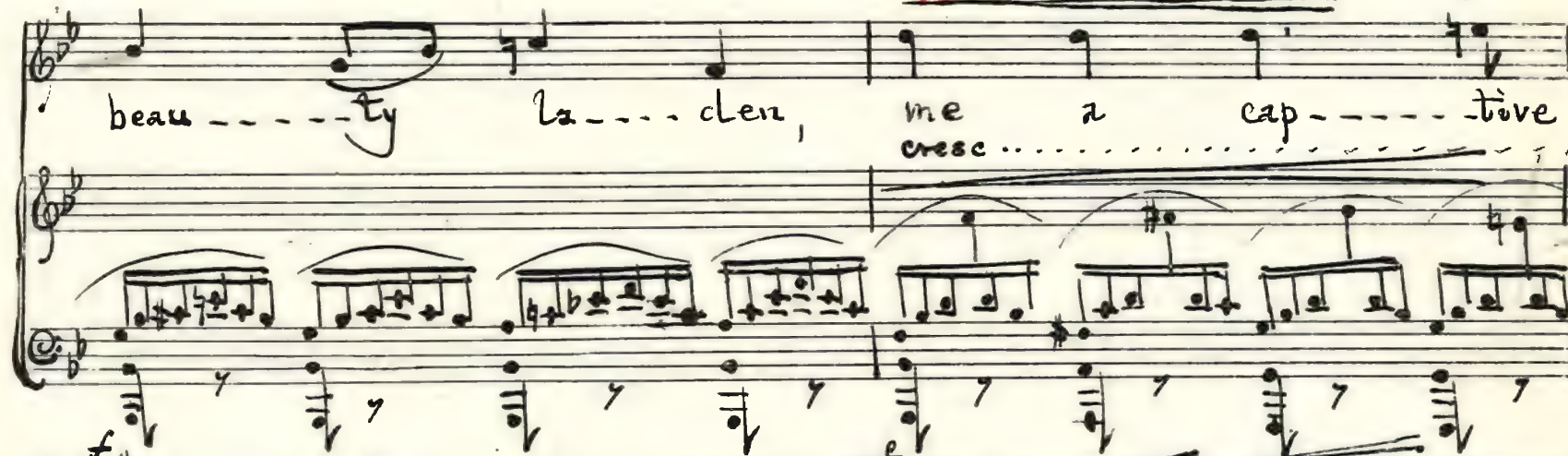
sound-ed through the glade. *mf* Gen --- the maid --- en

Harp *mf* *legato*



beau --- ty la --- den, me a cap --- tive

cresc



thou hast made, *mf* Gen --- the maid --- en

cantabile



Beau-ty la-den, me a cap-tive thou hast made;

me a cap-tive thou- - - - hast made!

rit. ad lib.

colle voce

Tempo I°

mf

Blew the balm-y breeze of

ben legato

eve-ning, warm-ly waft-ed from the west, When thy

cresc

wing-ed lov-ing glan-ces, Woke the pas-sion in - - - my breast!

A handwritten musical score for a song titled "The Wavelets". The score is written on three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). The middle staff is also in treble clef, and the bottom staff is in bass clef, both with a key signature of two flats. The lyrics "Low-ly lap-ping washed the wave-lets, o'er the" are written across the staves. The music features various note values, including eighth and sixteenth notes, and rests. There are some markings above the notes, possibly indicating fingerings or breath marks. The handwriting is in ink on aged paper.

Handwritten musical score for "The Song of the Moon". The score is written on three staves. The top staff is a single melodic line in treble clef, featuring a key signature of one flat (B-flat) and a 2/4 time signature. The lyrics "moon... ill-un-ined strand, As we part-ed sor-row heart-ed, for our" are written below the first staff. The second and third staves are piano accompaniment, with the second staff in treble clef and the third staff in bass clef. The piano part consists of chords and moving lines, with some notes marked with accents. The score is handwritten in ink on aged paper.

moon... ill-un-ined strand, As we part-ed sor-row heart-ed, for our

Handwritten musical score for the song "The Maid and the Mill". The score is written on two systems of staves. The first system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics "bat-tle strick---en land." are written below the first staff, and "Gen---tle maid---en," are written below the second staff. The second system consists of two staves: the top staff has a treble clef and the bottom staff has a bass clef, both with a key signature of one flat. The lyrics "The miller's daughter" are written below the bottom staff. The music is written in a simple, handwritten style with various musical notations including notes, rests, and bar lines. There are some red markings on the page, including a red "mf" (mezzo-forte) marking and a red "V" marking.

bat-tle strick---en land. Gen---tle maid---en,

The miller's daughter

beau---ty la---den, Let me claim thy match---less hand;

mf. Gen---tle maid-en, beau---ty la---den, let me claim thy

match---less hand, thy match---less hand!

rit. *ff.* *rit.* *Tempo I:* *fp.*

ppp. *rit.*

Yucca su page 3
No 2. Continued.
Recit

Act 1st — Scene 1st

Guinevere *p*

Arthur

Moderato

Thy love must first the proof of per-il pass. Ask what thou wilt, I'll

ven-ture all for thee.

Al tempo

Guinevere

Andante

Go

Cantabile

mf.

win me from the spir-its of the lake, the rich-ly

jewel-led, spell en-chant-ed blade;

no

long-er then I'll spurn thy anx-ious plaint, my
hand will be the guer--don of thy quest!

Scene II The quest of the magic blade.

N^o 3

Allegro
Moderate

Recit Arthur

Moderate Come hi-ther trust-y
Recit.

bard for I have need of coun-sel; sore-ly strick-en is my heart, with

espress
long-ing for the love-ly Guin-e-vere! --r will she

Handwritten: ~~Hand~~ *ppp* *ff* *off*

list-en to my an-xious plaint, till I have won her, till I have

Handwritten: *cresc.*

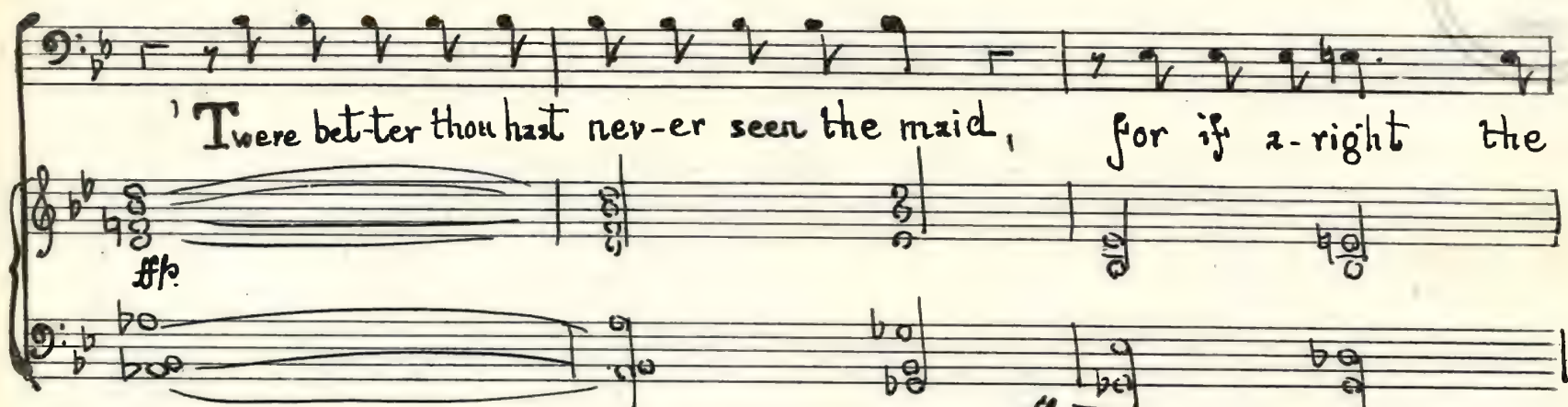
won her the en-chant-ed blade

Handwritten: *f* *p*

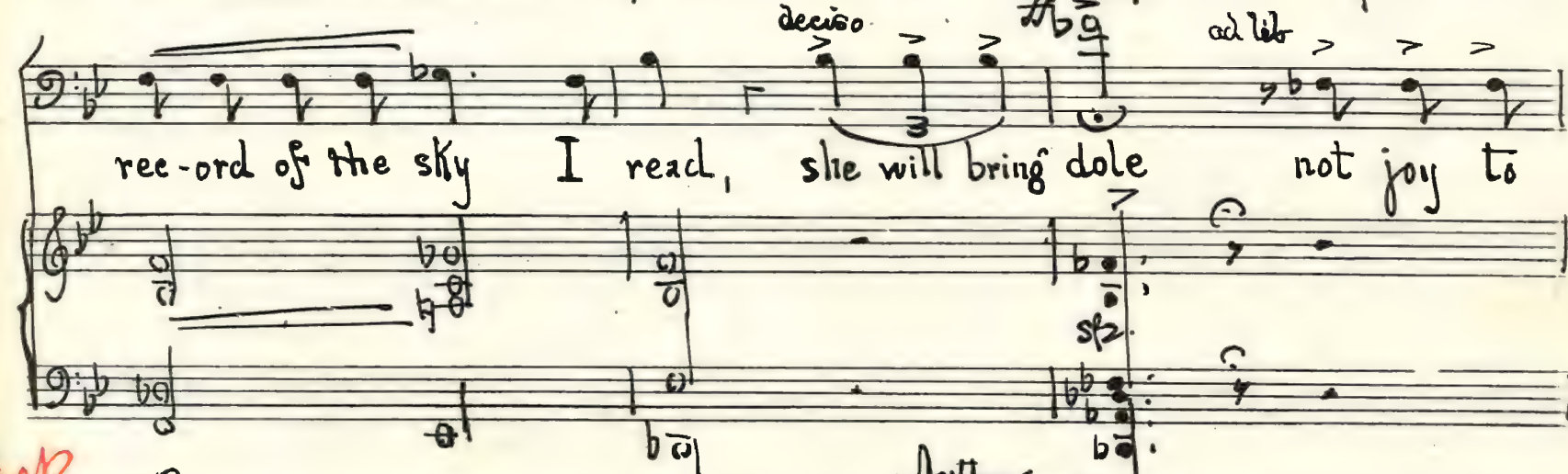
Handwritten: ~~Hand~~

Merlin. mf

'Twere bet-ter thou hast nev-er seen the maid, for if a-right the

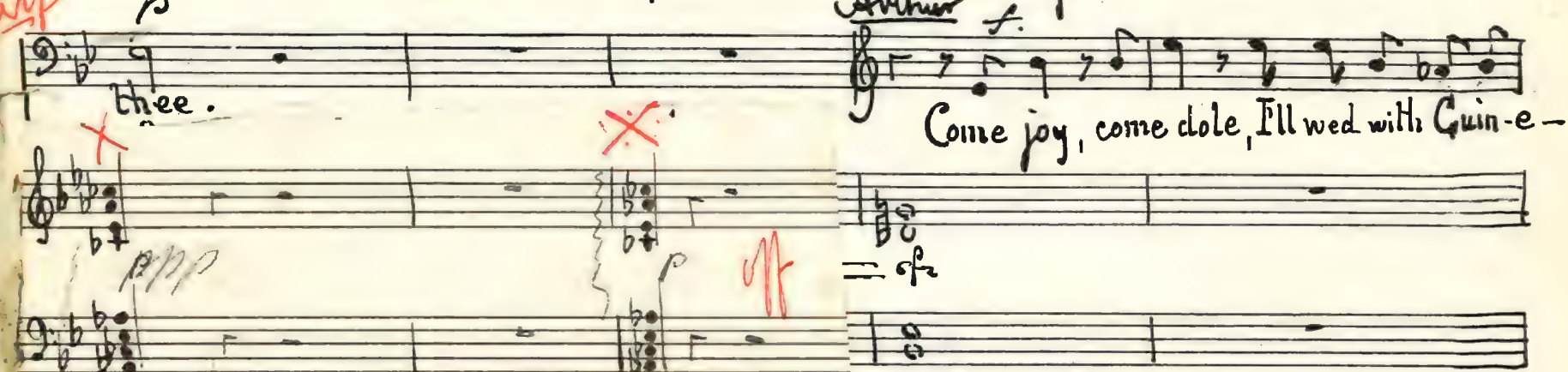


rec-ord of the sky I read, she will bring dole not joy to

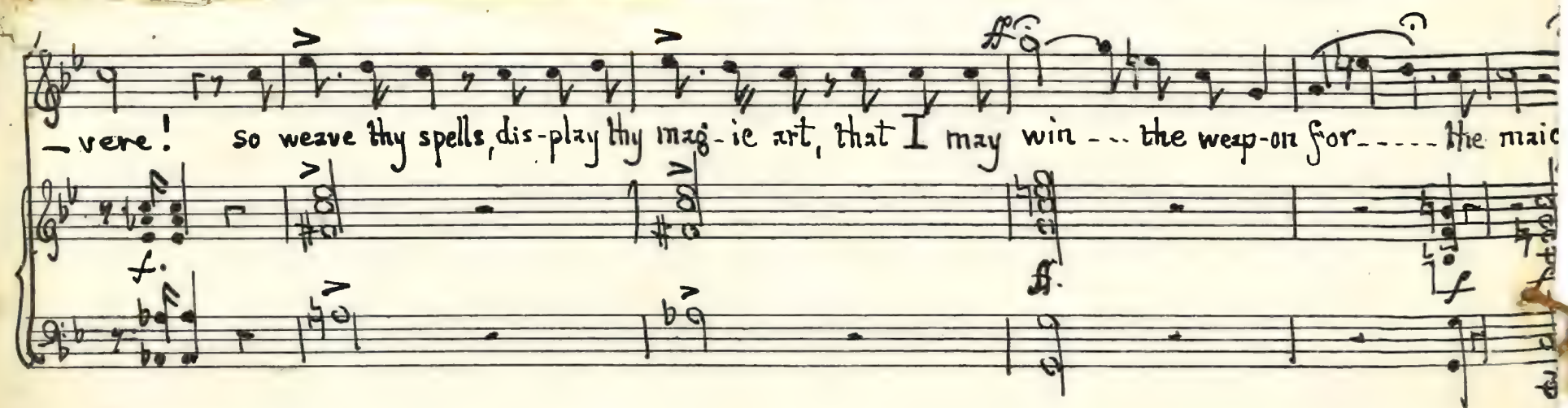


Harp

thee. Come joy, come dole, I'll wed with Guin-e-



-vere! so weave thy spells, dis-play thy mag-ie art, that I may win - the weap-on for - the maic



"What brings thee Merlin"?

No 8.

Recit

Arthur's Camp

Allegro.

Arthur Recit. Merlin Recit

What brings thee Mer-lin at this tard-y hour? A-las! great sire, for

so the stars fore-tell, eal-am-it-y o'er-shad-ows Can-e-lot!

Arthur

Proph-et of ill, go to thy stars a-gain, nor furth-er vex my longed-for sol-i-

Merlin *mf**ff*

--tude! Be time-ly warned for yes-ter night ap-peared, grave

organ

*mf**ff*

por-tents in the path-way of the sky, pre-sag-ing dire dis-

Conc

Allegro

f Merlin

--ast --er! In the vault of the pur--ple

Allegro ff. Viano

A Tempo

4

pp
sun - - - beams rest - - - - In the vault of the pur - - - - ple

f

night - - - - - Shone a sab - re of lu - - rid

Light - - - - - o'er the wake - - - - - ful - - - - -

west - - - - - When the man - tle of balm - - - - y sleep - - - - -

Seuf

Had en-fold-ed the drows...y deep - - - Where the

sun - - - beams rest - - - the sun - - - beams

rest - - - ! *a tempo* In the

plains of the e - - bon night - - - Glit-tered

squad-rons in mor-tal fight Deal-ing

death wing-ed woe Till the race of the

star-ry sky ter-ror strick-en in my-riads fly

And the high hea-vens glow, the high hea-vens

4

glow - - - the high hea - vers glow, the

ff. trem.

Conc.

high hea - - vers glow - - - the high

hea - - vers glow, the high hea - - vers glow!

ff.

Segue

Recit Arthur

8

f
Go to thy stars, not yet thou know'st I ween, the re-cords writ-ten

on the scroll of heaven, thy fears are vain.

but hark! what

poco cres.

tur-moil wakes the slumb'ring camp?

f *cresc.*

f
go, learn and come a-gain.

ff.

Merlin *f*
The stars have erred not,

f

sfz

f

Piano also

f
Cam-e-lot is fallen! stormed by the trai-tor Mor-dred, nor'tis all, for

Quin-e-vere is gone! *Allegro.* Great heaven! up-

hold me, in this bit-er wee, lest cour-age fail' mid fell in-grat-i-tude,

Cor: *p* *vibrato*

pesante *Rapido.* *ff.*
O trait'-rous kins-man! yet I thee de-fy!

Energies

Go bid the her-alds sound the trump of war, that all may arm them treb-ly

for the fray; go, bring my cour-ser, bring my char-méd blade, For

ad lib. I will at the trait-or! *Merlin. a tempo* Pan-der well nor rash-ly chal-lenge

Arthur. f doom. *agitato* Though crim-son flames con-sume the heavens, though

stars----- in myr-iads fall, though King-doms quake, and loft-y ridg-es rend, I'll

track the trait-or! *Correct* to arms, to

arms, *cresc* to arms----- and res-cue Cam-e-lot!

No 3

Triangle

page 2

Cont Page 12

1

"Lightly we glide"

Chorus of Lake spirits

Soprano

Conto

Piano

Allegretto con grazia

p

p *dolce*

Light-ly we glide, o'er the still tide,

f *p* *p*

cres

Borne on the soft summer breez-----es; When the re-prieve

cres

of gold-en eve, Mor-tals from lab-or re-leas-es;

6 tempo p

Light-ly we glide, o'er the still tide,

triangle

Borne on the soft sum-mer breez-es,

cres *f*

When the re-prieve, of gold-en eve, Mor-tals from

cres *f*

cres *f*

rall *a tempo*

lab -- or re - leas - - - - - es .

p *rall* *a tempo*

poco agitato

eres

Swift-ly we glide, o'er the fierce

f poco agitato

tide, Borne on the wild win-ter breez-----es, Mant-led in

Vigilant in search

foam ----, Rest- less we roam, Flit-ting where fan-----

p diviso

pizz

rit. a tempo *p*

tas-y pleas-es! Flit-ing?

rit a tempo

tas-y pleas-es!

rit a tempo

p soft-ly

flit-ting where fan-tas-y pleas-

pp rall a tempo

soft-ly! Light-ly we glide, o'er the still tide,

es!

rall a tempo

[illegible]

Handwritten musical score for piano, featuring treble and bass staves. The music includes notes, rests, and dynamic markings such as *ppp*. The score is written on four staves, with the first two staves in treble clef and the last two in bass clef.

Arthur
Moderato *p* *Recit.*

Handwritten musical score for Arthur's recitative. The lyrics are: "What strains are these, that wake the slumb--ring mere?". The music is written on two staves, with the first staff in treble clef and the second in bass clef. The tempo is marked *Moderato* and the dynamics are *p* and *Recit.*

p Merlin *Recit.* (*misterioso*) *quasi a tempo*

Handwritten musical score for Merlin's recitative. The lyrics are: "Be-ware the mus-ic of the mys-tic maids, that". The music is written on two staves, with the first staff in treble clef and the second in bass clef. The tempo is marked *quasi a tempo* and the dynamics are *p* and *Recit.*

p.
guard the mag-ic brand, but for our quest, the hour is

espressivo
nigh, and full-orbed shines the moon, a-mid her star-ry

Sotto voce
sis-ter-ers; See'st thou noth-ing?

ppp.

Arthur (*a tempo*) *espressivo*
Naught but the play of moon-beams on the

ff.

Merlin.

Here. Be-hold a-gain, for 'tis not ev'ry eye, can

view the vis-ion of the won-drous blade!

Arthur

Naught but the fil-my va-pours,

cresc.

Yet me-thinks, I see an arm of ee-rie light a---

ff. *Merlin. Recit*

...ris ...ing!

'Tis well, by cour-age thou shalt

Recit

win the brand.

Soprano *Tempo D.*

pp. Spir-its of air, wit-less of care,

alto *pp.* Spir-its of air, wit-less of care,

Tempo I.

P stacc.

Borne on the lake-lov-ing breez-es; Ward-ing the blade,

Borne on the lake-lov-ing breez-es; Ward-ing the blade,

sf

Merlin
ff *recit.*

A-vant! ye empty shades, your task is

wond-rous-ly made, wait-ing the he-ro!

wond-rous-ly made, wait-ing the he-ro!

Arthur. *Allegro con fuoco*

Yield!

done, be-hold the he-ro of your eld-ritch song.

Allegro: con fuoco

yield!

yield - - - in the name of heaven!

V. 8

~~Cornet~~

Handwritten musical score for a Cornet part, marked with a large 'X' and the word 'Cornet' in red. The score is written on four staves. The first two staves are in treble clef, and the last two are in bass clef. The music is in 3/8 time and features various musical notations including notes, rests, and dynamic markings like 'f' and 'p'. There are also some red annotations and a 'more' marking.

Andante molto:

Handwritten musical score for a vocal part, marked 'Andante molto:'. The score is written on four staves. The first two staves are in treble clef, and the last two are in bass clef. The music is in 3/8 time and features lyrics: "Sound-ed the Knell, broken the spell, Van-ished the charm of the". There are red annotations including "Muted" and "pp".

Handwritten musical score for a vocal part, continuing the previous section. The score is written on four staves. The first two staves are in treble clef, and the last two are in bass clef. The music is in 3/8 time and features lyrics: "a - - - ges; Wel-come to thine, He-ro di-vine,". There are red annotations including "pp".

Sung by the Seer and the Sag- - - - es - - -

Sung by the Seer and the Sag- - - - es

Handwritten musical notation for piano accompaniment, featuring chords and melodic lines.

Handwritten musical notation with dynamic marking *pp* and the instruction *(With closed lips)*.

Handwritten musical notation with dynamic marking *pp* and the word *sacet* written in red.

Handwritten musical notation with dynamic marking *pppp*.

Handwritten musical notation with dynamic marking *ppp*.

Handwritten musical notation with dynamic marking *ppp*.

Handwritten musical notation.

Handwritten musical notation with dynamic marking *ppp*.

Mrs Florence Hudson

Intermezzo

Andante

Piano

mf

Piano

Moderato

Piu Mosso

19

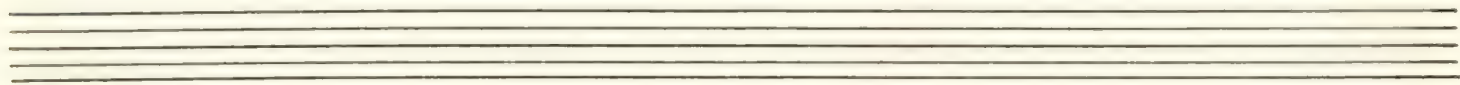
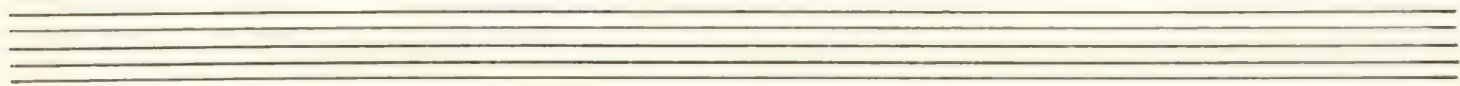
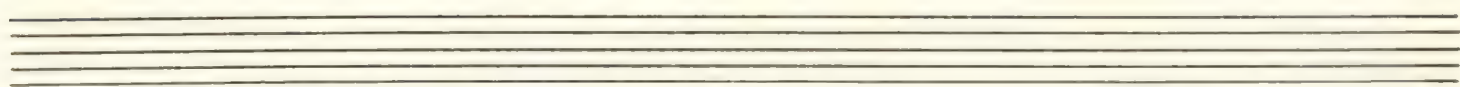
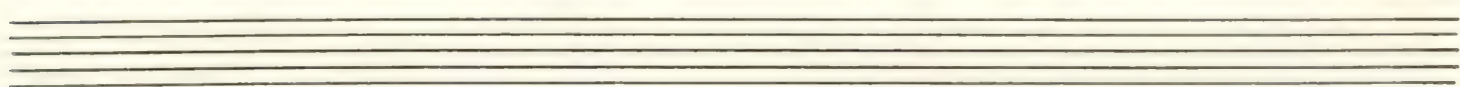
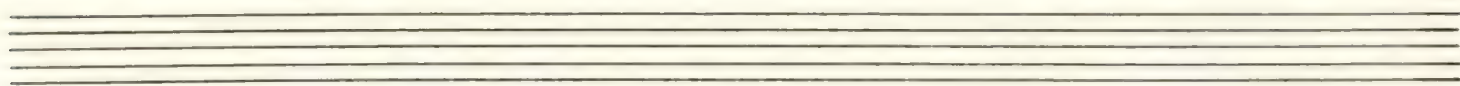
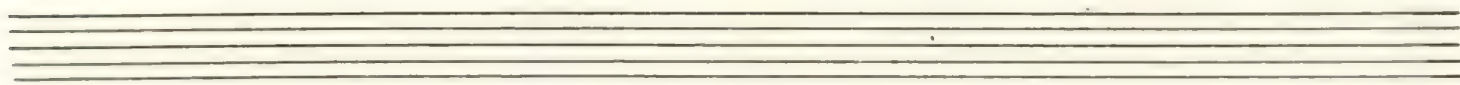
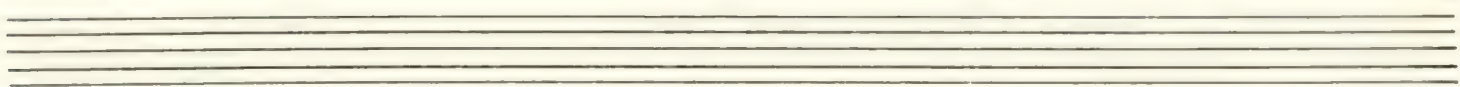
18

Part I

"Prelude"

Organ





Prelude

(Organ)

Andante religioso

Handwritten musical score for organ prelude, featuring multiple staves with notes, rests, and dynamic markings. The score is written in G major (one sharp) and common time (C). The tempo/mood is marked "Andante religioso".

Key markings and annotations include:

- pp** (pianissimo) at the beginning of the first system.
- Ch: Dulcissima alone** (Chorus: Dulcissima alone) written above the first staff.
- pp** (pianissimo) at the beginning of the second system.
- Bombar only** (Bombar only) written below the first staff.
- ppp** (pianississimo) in the middle of the third system.
- St Flute** (St Flute) written above the fourth staff.
- pp** (pianissimo) written below the fourth staff.
- trill** (trill) written above the fifth staff.
- Prepare Organ** written in large cursive at the bottom right.

clar *l'arghetto, sostenuto*

Handwritten musical score for Clarinet I, first system. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a forte dynamic marking (*f*) and contains a melodic line with various note values and rests. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with eighth and sixteenth notes. A circular stamp is visible on the right side of the page.

Handwritten musical score for Clarinet I, second system. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melodic line with a *mf* (mezzo-forte) dynamic marking and a *cornet solo* annotation above it. The lower staff is in bass clef with the same key signature and time signature, continuing the accompaniment.

Handwritten musical score for Clarinet I, third system. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment.

Handwritten musical score for Clarinet I, fourth system. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melodic line with a *p* (piano) dynamic marking and a *sur reeds* annotation above it. The lower staff is in bass clef with the same key signature and time signature, continuing the accompaniment. The system concludes with a double bar line.

Handwritten musical score, first system. The system consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature is one flat (B-flat). The time signature is 4/4. The word "Pianissimo" is written above the middle staff. The first measure of the middle staff contains the number "14". The first measure of the bottom staff contains the number "14". The system ends with a double bar line and a repeat sign.

Handwritten musical score, second system. The system consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature is one flat (B-flat). The time signature is 4/4. The system ends with a double bar line and a repeat sign.

Handwritten musical score, third system. The system consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature is one flat (B-flat). The time signature is 4/4. The system ends with a double bar line and a repeat sign.

Handwritten musical score, fourth system. The system consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature is one flat (B-flat). The time signature is 4/4. The system ends with a double bar line and a repeat sign.

Handwritten musical score, fifth system. The system consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature is one flat (B-flat). The time signature is 4/4. The system ends with a double bar line and a repeat sign.

4 bars

Hard

Sustain D

adagio

Maestoso

gt to Ped

Handwritten musical score on three staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features various note values, including eighth and sixteenth notes, and rests. Handwritten annotations include "allargando" and "el fine". The score concludes with a double bar line and a final chord. A circular library stamp is visible in the upper right corner.

Eight empty musical staves, each consisting of five horizontal lines, arranged vertically below the first system.

Piano

Part II.

Prelude

Andante

Organo

p *mf* *ff* *omit* *1 bar Cornet Cadenza*

Moderato

mf *cillo* *r/s*

Handwritten musical score for piano, consisting of six systems of staves. The notation includes treble and bass clefs, notes, rests, and various musical symbols.

System 1: Treble clef, *mf.* (mezzo-forte). The melody is in the right hand, and the bass line is in the left hand.

System 2: Treble clef, *f.* (forte). The melody continues in the right hand, and the bass line is in the left hand.

System 3: Treble clef, *Più mosso* (faster). The melody is in the right hand, and the bass line is in the left hand. Dynamics include *trém* (trémolo) and *fp.* (fortissimo).

System 4: Treble clef, *fp.* (fortissimo). The melody is in the right hand, and the bass line is in the left hand. Dynamics include *fp.* (fortissimo).

System 5: Treble clef, *f. accel.* (forte, accelerating). The melody is in the right hand, and the bass line is in the left hand. Dynamics include *f.* (forte).

System 6: Treble clef, *cresc.* (crescendo). The melody is in the right hand, and the bass line is in the left hand. Dynamics include *cresc.* (crescendo) and *fff* (fortississimo).

Handwritten musical notation on a grand staff. The right hand features a series of chords, each marked with a fermata. The left hand contains a few notes. Dynamic markings include *mf* and *pp*. A circular library stamp is visible on the right side of the page.

Handwritten musical notation on a grand staff. The right hand continues with chords and fermatas. The left hand has a few notes. Dynamic markings include *morendo.* and *ppp*. A stylized 'Z' or 'H' symbol is written at the end of the right-hand staff.

Empty musical staves.

Handwritten musical notation on a single staff, featuring a melodic line with various note values and a cross symbol above it.

Handwritten musical notation on a single staff, featuring a melodic line with various note values.

Empty musical staves.

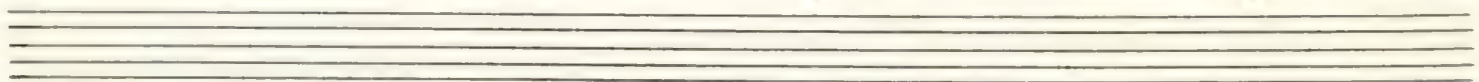
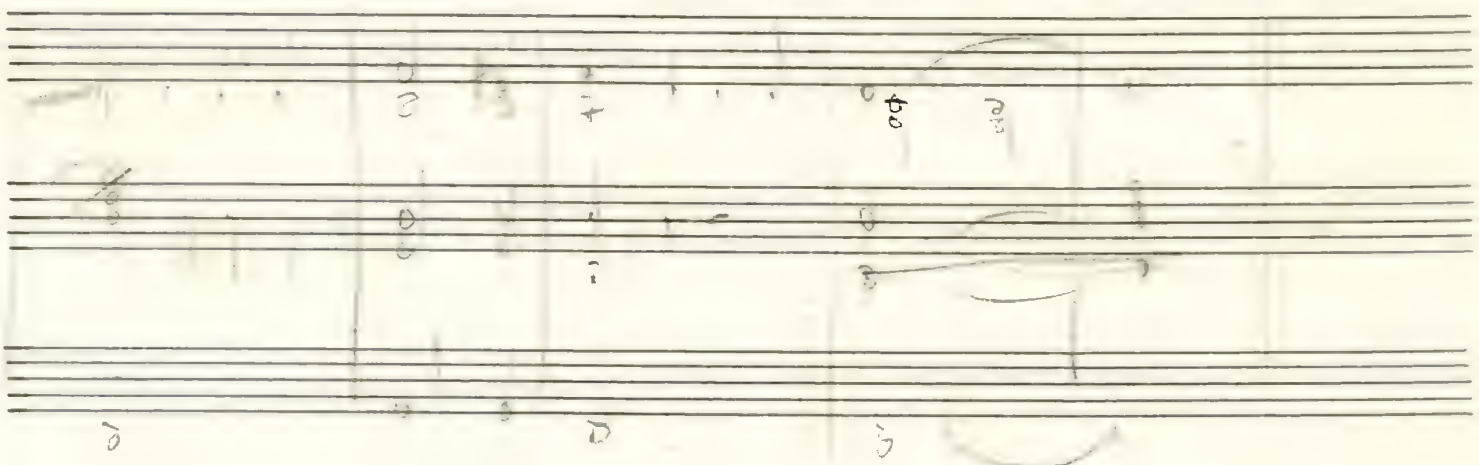
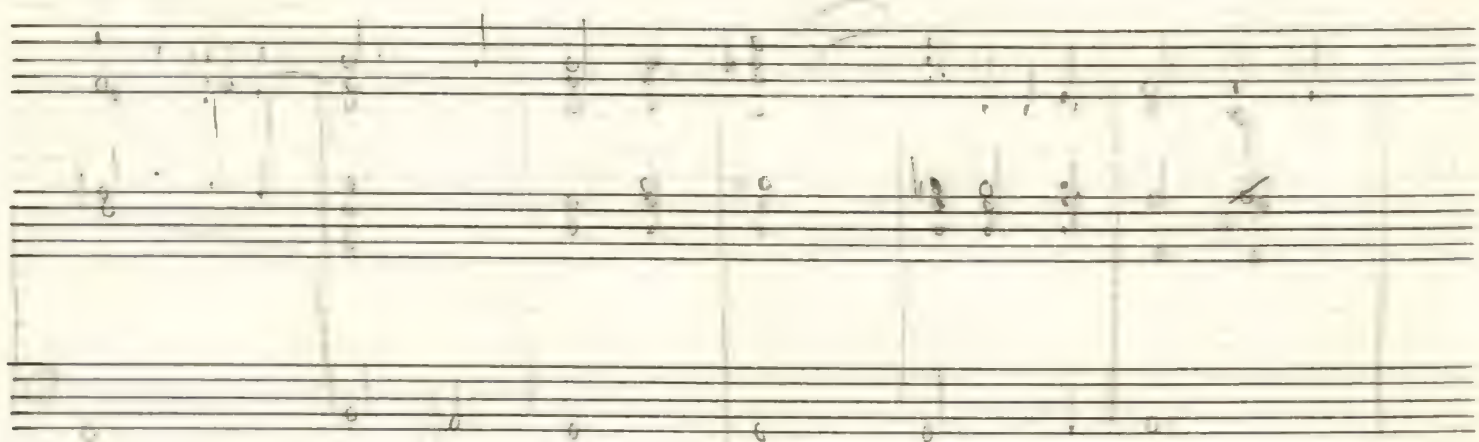
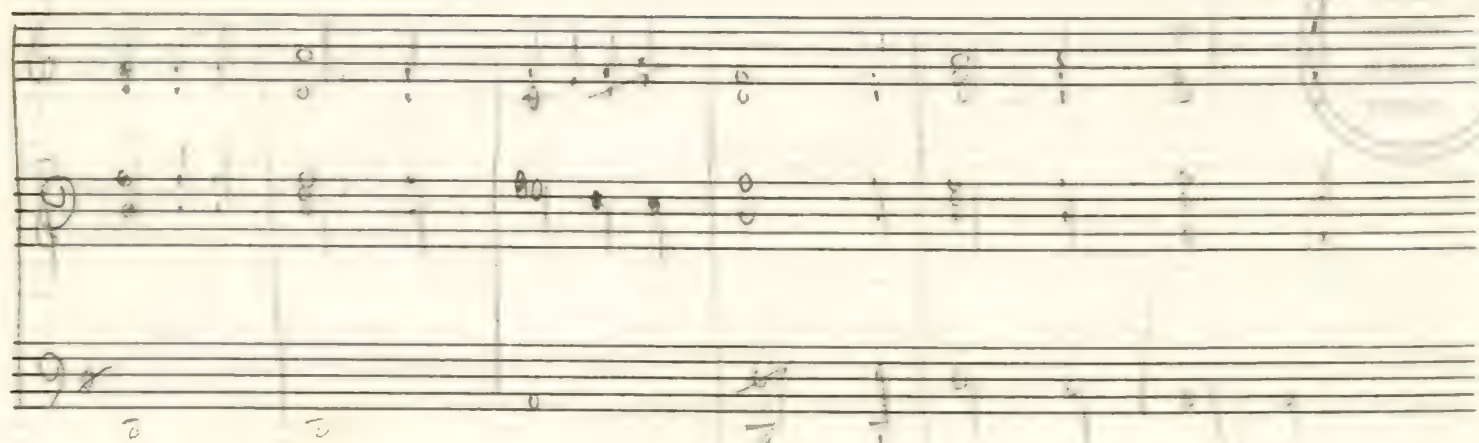
Handwritten musical notation on a single staff, featuring a melodic line with various note values and fingerings (1, 2, 3) indicated above the notes.

Empty musical staves.

Empty musical staves.

Handwritten musical notation on a single staff, featuring a melodic line with various note values and a cross symbol above it.

Dein Lied



horn in F

"Ariadne" Playell

J. Moe Snieter

Prelude

Andante

Handwritten musical notation for the first system of the Prelude, featuring treble and bass staves with notes and rests.

Handwritten musical notation for the second system of the Prelude, including dynamic markings such as *pp* and *mf*, and fingerings.

Handwritten musical notation for the third system of the Prelude, including dynamic markings such as *mf* and *f*.

Handwritten musical notation for the fourth system of the Prelude, including the instruction *Ande e cres.* and dynamic markings *f* and *ff*.

Handwritten musical notation for the fifth system of the Prelude, including dynamic markings *f* and *ff*, and a *legue* marking at the end.

No 1 horn

Andante
Maestoso
ma poco a poco ande

Handwritten musical notation for the sixth system, featuring a *pffto* marking and a final double bar line with a repeat sign.

V.S.

8

Handwritten musical notation for the first system. The right hand is in treble clef with a 6/8 time signature. The left hand is in bass clef. The notation includes chords and single notes. Dynamics include *mf* and *ff*. The word *unio* is written in the left hand.

Handwritten musical notation for the second system. The right hand continues with eighth and sixteenth notes. The left hand has a large number '8' written above it. Dynamics include *f*.

Handwritten musical notation for the third system. The right hand features a melodic line with many accidentals. The left hand has a large number '9' written above it. Dynamics include *mf* and *f*.

Handwritten musical notation for the fourth system. The right hand has a melodic line. The left hand has a large number '8' written above it. The tempo marking *Tutti Animato* is written above the right hand. Dynamics include *f* and *sf*.

Handwritten musical notation for the fifth system. The right hand has a melodic line. The left hand has a large number '2' written above it. Dynamics include *ff*. The word *Piccit* is written above the right hand.

Handwritten musical notation for the sixth system. The right hand has a melodic line. The left hand has a large number '4' written above it. The tempo marking *Allegro* is written above the right hand. Dynamics include *f*. The word *unio* is written in the left hand.

Handwritten musical score for piano, first system. Treble and bass staves. Treble staff has a sharp sign and a '2' above it. Bass staff has a 'tacet' marking over some notes.

Handwritten musical score for piano, second system. Treble and bass staves. Treble staff has a sharp sign and a 'f' dynamic marking. Bass staff has a 'unis' marking.

Handwritten musical score for piano, third system. Treble and bass staves. Treble staff has a sharp sign and a 'f' dynamic marking. Bass staff has a sharp sign and a 'f' dynamic marking. The system ends with a wavy line.

Scene 2

Corn in E No 2 Chorus of maidens played

Handwritten musical score for Corn in E, first system. Treble and bass staves. Treble staff has a 'Larghetto' marking and a 'pp' dynamic marking. Bass staff has a 'pp' dynamic marking. The system ends with a wavy line.

Handwritten musical score for Corn in E, second system. Treble and bass staves. Treble staff has a 'pp' dynamic marking. Bass staff has a 'pp' dynamic marking. The system ends with a wavy line.

No 3 Air (tacet)

played

No 4 Chorus

Corn in *6th*

Allegretto con Grazia

f

f

f

2 f

unis

preo meno mosso

4

6 accelerando f tempo

Handwritten musical score for the first system, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings like "un" and "f".

Handwritten musical score for the second system, featuring a grand staff. The music includes notes, rests, and dynamic markings like "Limp" and "f".

Handwritten musical score for the third system, featuring a grand staff. The music includes notes, rests, and dynamic markings like "rall" and "Tempo".

Handwritten musical score for the fourth system, featuring a grand staff. The music includes notes, rests, and dynamic markings like "p", "3", and "f".

Handwritten musical score for the fifth system, featuring a grand staff. The music includes notes, rests, and dynamic markings like "p" and "f".

Handwritten musical score for the sixth system, featuring a grand staff. The music includes notes, rests, and dynamic markings like "p" and "f".

Horn 2^a Colti Subito

Part 2 Crote

Scene 1 No 5 Recit & Air, other copy

No 6 Recit & Scene

Corn in F

Recit

6

tromba

solo

tempo

f

Lento Recit

2

7

Voce

played

Maestros

mf *All: Feroce* *f*

4 fz f

f *3*

4 fz

Scene 2 other copy

Scene 4 Victory

No 12 Finale

Corn in $\frac{4}{4}$

Tempo di Marcia

played

The musical score is written on a single page of aged paper. It features a handwritten title 'Scene 4 Victory' at the top, followed by 'No 12 Finale'. The instrumentation is specified as 'Corn in 4/4' and 'Tempo di Marcia'. The score is divided into two main parts: a Corn part and a piano accompaniment. The Corn part is written on a single staff with a treble clef and a common time signature. The piano accompaniment is written on two staves, with the right hand in treble clef and the left hand in bass clef. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'f' (forte) and 'p' (piano). The handwriting is in ink, and the paper shows signs of age and wear.

Ral *dim* **28** *the timber* **29** *and the flute* **30**

f

unis *cres*

con forza *f*

f *unis*

1^{mo} *2^{mo}* *f*

2^{da} V. S.

Handwritten musical notation on a grand staff (treble and bass clef). The notation includes various note values, rests, and dynamic markings. A circular library stamp is visible in the upper right corner of this system.

Handwritten musical notation on a grand staff. The system concludes with a double bar line and a large, stylized flourish or signature.

A single staff of handwritten musical notation, featuring a series of notes and rests.

A single staff of handwritten musical notation, featuring a series of notes and rests.

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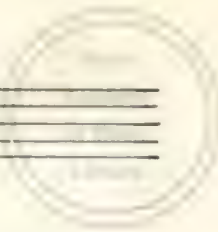
A single staff of handwritten musical notation, featuring a series of notes and rests.

Ca
re
m

Arpa

"King Arthur"
"Prelude"

Miss Florence Hudson



Andante religioso 18

Piano organ then org. rall

8 in bass

Larghetto molto quasi adagio

pp

mf.

Sonore.

post rall.

stop here

Più mosso

colle parte

Tempo di Marcia

33

34 35 36 37 rull

Larghetto come primo:

Maestoso

3

allargando.....

Organ

Part II Prelude

Andante

Handwritten musical score for the first system. The right hand features a melody with triplets and slurs. The left hand has a bass line with a 'Piano' marking and a first ending bracket. A 'mp' (mezzo-piano) dynamic is written above the left hand.

Handwritten musical score for the second system. It includes a 'Piano' marking and a first ending bracket. A double bar line separates this section from the next. The tempo changes to 'Moderato' and the dynamic to 'Piano'.

Handwritten musical score for the third system, continuing the 'Moderato' section with various chordal textures.

Handwritten musical score for the fourth system. It features a 'Scherzo' section with a 'Poco Allegro' tempo marking and a 'Piano' dynamic.

Handwritten musical score for the fifth system, continuing the 'Scherzo' section with a 'Piano' dynamic.

X

Handwritten musical score for strings and woodwinds. The notation includes various notes, rests, and dynamic markings. A large 'X' is written on the left margin. The score is divided into several systems, with some parts marked 'Pia mosso' and 'f accel...'. The bottom system of this block is marked 'In complete'.

X

Str oboe

Handwritten musical score for the oboe part. It begins with a forte 'f' dynamic and includes a triplet of eighth notes. The tempo/style marking 'Et Samba' is written above the staff, and the dynamic changes to mezzo-forte 'mf'.

clar clar

Flauto dolce

Handwritten musical score for the flute and clarinet parts. The flute part is marked 'pp' (pianissimo) and includes a crescendo hairpin. The clarinet part is marked 'Pia' and includes a 'Soft 16 only' instruction. The score concludes with a double bar line and repeat signs.



Nº 1 Chorus

" Victorious o'er the hateful Saxon foe "

Gacet

Part II Prelude

Cornet

Cadenza ad lib

Andante C 12 *Piano*

Moderato

cresc

f

Piu mosu

10 *f*

f *cresc* *f*

f *Forc*

11

Part I.

Cornet

Prelude

Larghetto Sostenuto quasi Adagio

Andante Religioso $\text{C} 22$ $\text{F} \#$ 2

organ

Cantabile

p dolce

Piu mosso

f

Tempo di Marcia

f. molto rall.

Larghetto come primo

Sulur

Maestoso

Allargando al fine

Wm. Keble

Organ

No 1

"Introductory Chorus"

"Victorious over the hateful Saxon foe"

"Introduction"

Allegro Moderato

Oboe.

mp

needs to pedal

mf

pinf

cresc

Victorious o'er the hateful Saxon foe

N: 1

Tempo *f*

Vic-tor-ious o'er the hate-ful Sax-on foe. That fear-less rar-a-ges our

Bass *f*

Marziale. reads alone

f *simili*

coun-try's face, Pen-drag-on! might-y! Uth-er's val-ient son----- we bid thee wel-come

we bid thee wel-come to thy halls..... a- gain.

W.S.

Here - af - ter dare no

mor - tal arm with - stand, The mart - ial might of thine un - er - ring blade. Nor

vez - pon pierce thy a - da man - line shield. Nor smite the sea - ly guar - dian



f *>*
Vic - tor - ious
f *>*
rall
of thy helm, Vic - tor - ious o'er the hate - ful Sax-on foe That

rall. *f* *>* *full*
Pat.

Vic - tor - ious
fear - less rar - a - ges our coun - try's face : Pen - drag - on ! might - y !

Victor-ious — we bid thee wel-come we bid thee wel-come to thy
Uth-ers val-iant son we bid thee wel-come we bid thee wel-come to thy

gra-
a- gain!

halls a- gain!
halls a- gain!

ff
a- gain!

Handwritten musical score for two voices and piano accompaniment. The first system shows two vocal staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "Here-aft-er dare no mort-al arm with-stand The mar-tial might of". The piano accompaniment is on a single staff in bass clef. The second system continues the vocal parts and piano accompaniment.

voice parts

Handwritten musical score for two voices and piano accompaniment. The third system continues the vocal parts and piano accompaniment. The lyrics are: "thine un-er-ring blade Nor reap-on pierce thy a-da-man-tine shield, nor". The piano accompaniment features a series of chords. The fourth system continues the vocal parts and piano accompaniment. The lyrics are: "thine un-er-ring blade, Nor reap-on pierce thy a-da-man-tine shield nor". The piano accompaniment continues with chords. A large 'X' is drawn on the right side of the page.

voice parts

Handwritten musical score for two voices and piano accompaniment. The fifth system continues the vocal parts and piano accompaniment. The piano accompaniment features a series of chords. The sixth system continues the vocal parts and piano accompaniment. The piano accompaniment continues with chords.

Handwritten musical score for two voices, first system. The music is in treble and bass clefs with a key signature of one sharp (F#). The lyrics are written below the notes. A dynamic marking 'f' is present above the second measure of the second staff.

smite the sea-ly guar-dian of thy helm. Ar-thur! in-vin-ci-ble by

Handwritten musical score for two voices, second system. The music continues from the first system. The lyrics are written below the notes.

smite the sea-ly guar-dian of thy helm. Ar-thur! in-vin-ci-ble, by

Handwritten musical score for two voices, third system. The music continues from the second system. The lyrics are written below the notes.

Handwritten musical score for two voices, fourth system. The music continues from the third system. The lyrics are written below the notes.

er-ry dart, Un-tem-pered by the gold-en flame of love Mayst thou be van-quished

Handwritten musical score for two voices, fifth system. The music continues from the fourth system. The lyrics are written below the notes.

er-ry dart, Un-tem-pered by the gold-en flame of love Mayst thou be van-quished

molto rit *a tempo*

on-ly by the shaft, That wins for thee a con-sort, us a Queen!

on-ly by the shaft That wins for thee a con-sort, us a Queen!

molto rit *a tempo*

f *a tempo*

ff *>*
wel-come! we bid thee wel-come wel..... come!

ff
wel-come we bid thee wel-come wel..... come!

ff *ff* *ff*

Prepare Flute
triple
Chorus - Viol

Arthur. recit:

8)

recit

Sweet is the sound of wel-come to the ear Of war-riors

a tempo *f.*

recit *p*

home-ward wand-ing lies - es all To peace-ful arts vic-

a tempo *f.*

organ alone
pp sw. diap.

tor-ous let us turn yea that our realm may be es tab-lished firm - for love can more than

sf.

might

flute
pp trem.

Ere thrice full orb'd the moon has lit you light-ly slum-bering more the

ad lib.

peer-less maid-en Guin-e-vere we'll call our roy-al con-sort and our

no-b le Queen

Ar-thur in-vin-ci-ble by er-'ry dant, Un-tem-pered by the

Ar-thur, in-vin-ci-ble, by er-'ry dant, Un-tem-pered by the

Chorus

Handwritten signature or name.

gold-en flame of love: We greet thee van-quished by a maid-ens art. And

gold-en flame of love: We greet thee van-quished by a maid-ens art And

molto rit:

hail thy Guin-e - vere our nob - le Queen

molto rit:

hail thy Guin-er - ere our nob - le Queen

ob
cass
to 9th
a tempo f.

Con energia

Ar-thur in-vin-ci-ble by ex-ry

Ar-thur in-vin-ci-ble by ex-ry

And Pic con energia

dart un-tem-pered by the gold-en flame of love

dart un-tem-pered by the gold-en flame of love

Two

Hail thy Guin-e-vere our roy - al Queen, we greet thee ...
 thee we greet thee we *f* greet thee ...
 maid-ens art and hail thy Guin-e-vere our roy - al
 greet ... three. we greet thee ...

divided

... we greet thee van-quished ... we greet thee van-quished by a maid-ens

Queen we greet thee van-quished ... we greet thee van-quished by a maid-ens

divided

Handwritten musical score for two voices and piano accompaniment. The first system shows two vocal staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "art We greet thee van-quished by a maid-en's art and". The piano accompaniment is on a grand staff (treble and bass clef) with a key signature of one sharp and a common time signature. The second system continues the vocal parts and piano accompaniment with the same lyrics.

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The music is in one sharp key and common time, with a forte (f) dynamic marking. The accompaniment consists of chords and moving lines in both hands.

Handwritten musical score for two voices and piano accompaniment. The third system shows two vocal staves in treble clef with a key signature of one sharp and a common time signature. The lyrics are: "hail thy Guin-e-vere our roy-al Queen, We hail.... thy Guin-e-vere our". The piano accompaniment is on a grand staff with a key signature of one sharp and a common time signature. The fourth system continues the vocal parts and piano accompaniment with the same lyrics.

Piano accompaniment for the third system, featuring a grand staff with treble and bass clefs. The music is in one sharp key and common time, with a forte (f) dynamic marking. The accompaniment consists of chords and moving lines in both hands.

Piano accompaniment for the fourth system, featuring a grand staff with treble and bass clefs. The music is in one sharp key and common time, with a forte (f) dynamic marking. The accompaniment consists of chords and moving lines in both hands.

roy- al Queen! our roy- al Queen! We hail thy

roy- al Queen! our roy- al Queen! We hail thy

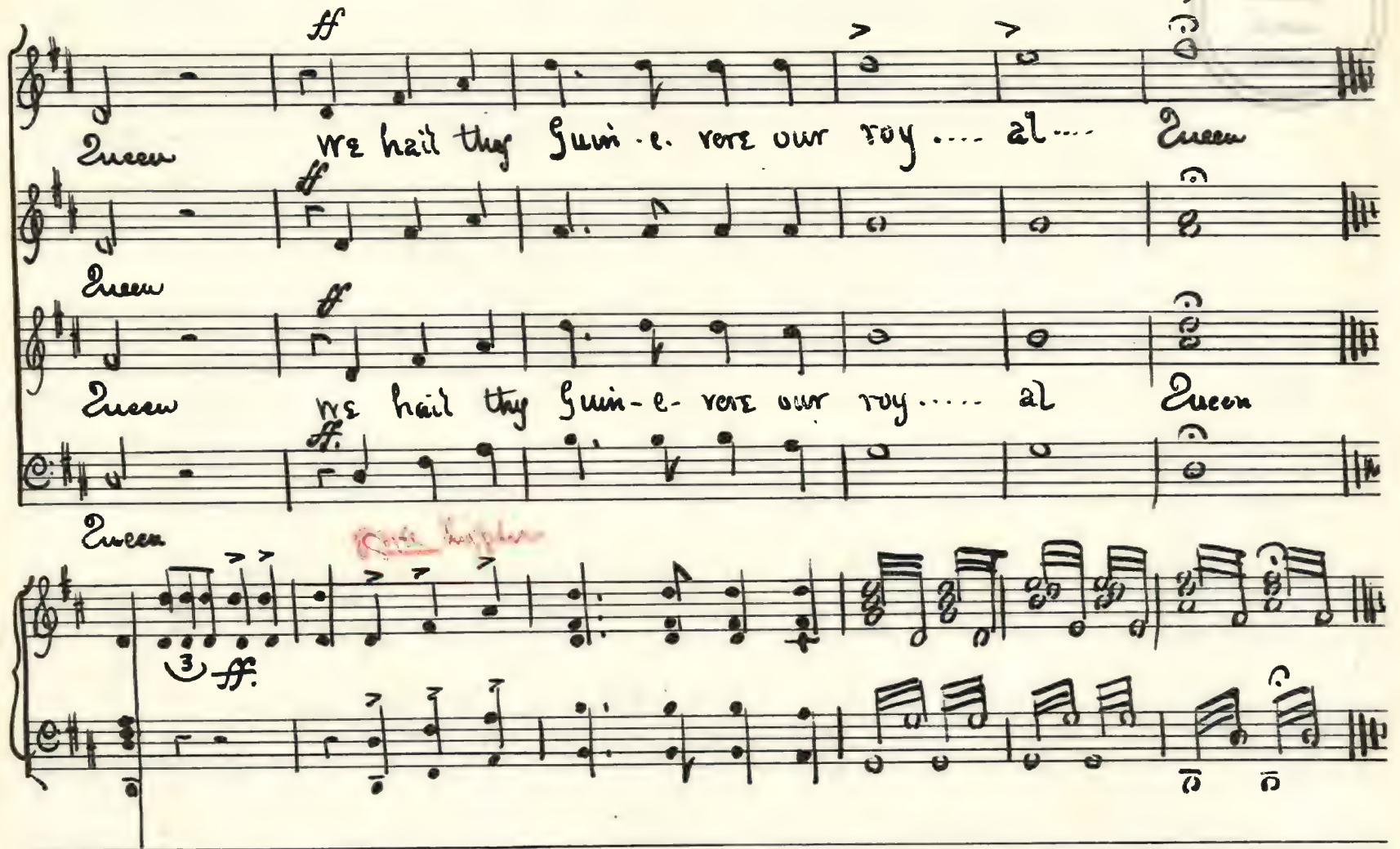
Guin- e- vere our roy al , roya al

roy al roy al

Guin- e. vere our roy al roy - al

roy roy al roy - al

Handwritten musical score for a choir and piano. The score is written on five staves. The first four staves are for the choir, and the fifth is for the piano. The lyrics are: "We hail thy Guin-e- vere our roy al ...". The music is in G major (one sharp) and 4/4 time. The piano part features a triplet of eighth notes in the left hand and a melody in the right hand. The word "Queen" is written above the first and fourth staves. The word "More higher" is written in red above the piano part. The score ends with a double bar line.



Five empty musical staves for additional notation.

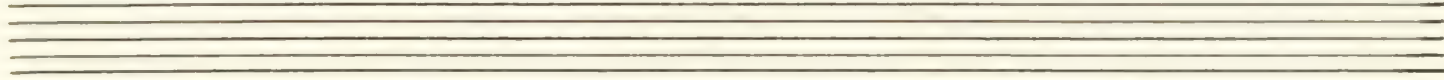
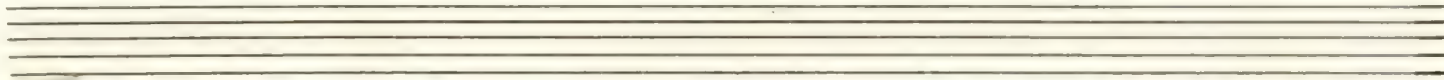
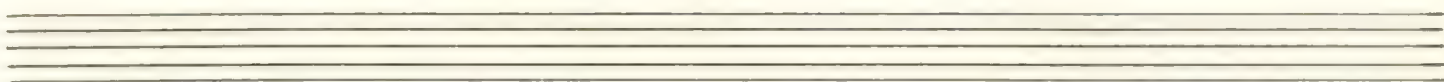
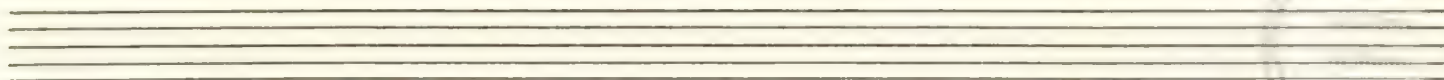


Part I

Miss Louie Heath -

"Prelude"

Piano forte



Prelude (Piano)

Andante religioso.
Cue

p.

Organ 14

Traghetto, suave

Harp

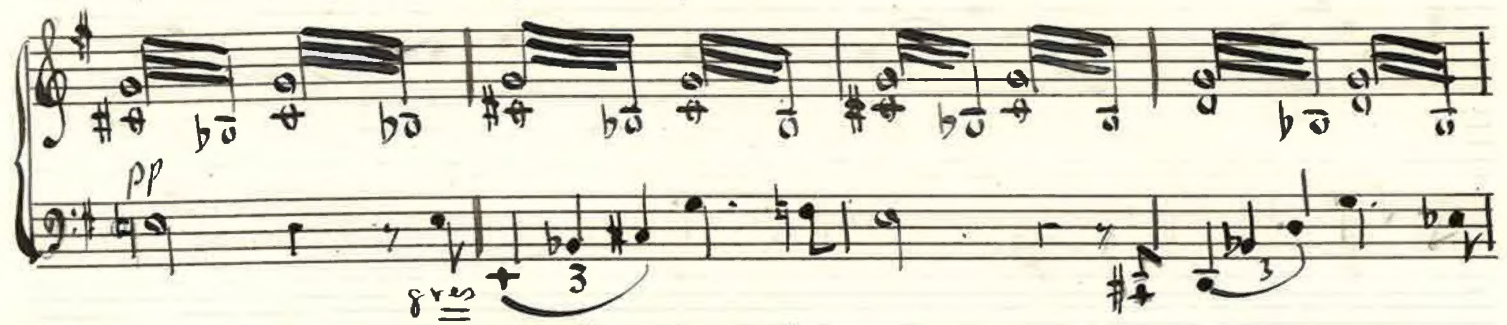
Piu mosso -
Trem:

colla parte *pp* *fp*



pp

8 *res* 3

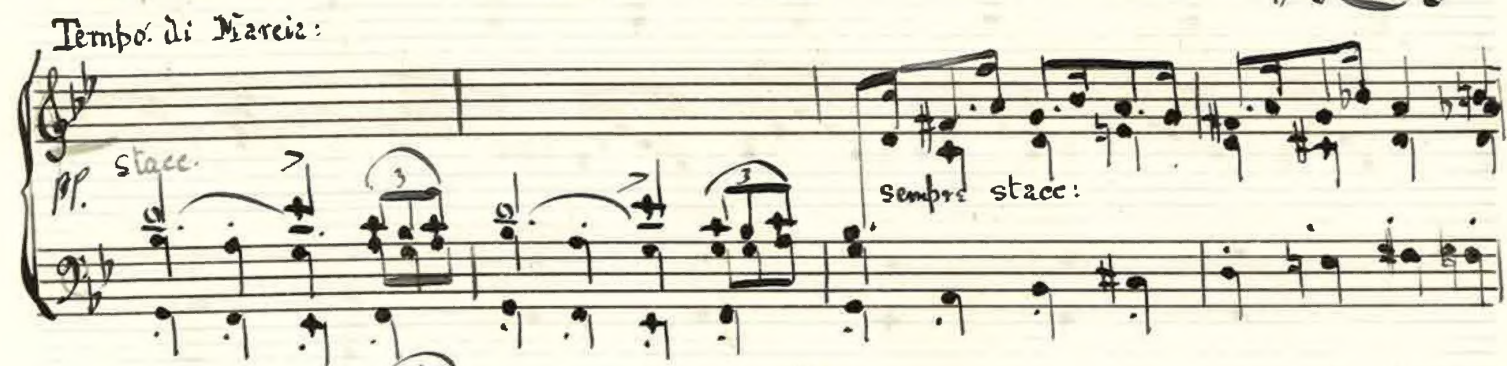


p cor-sustain



Tempo di Mareiz:

pp stacc. sempre stacc:





Handwritten musical score for piano, consisting of 12 staves. The notation includes treble and bass clefs, key signatures of one sharp (F#) and one flat (Bb), and various musical symbols such as notes, rests, and dynamic markings.

Key markings and annotations include:

- meno* (written above the first staff)
- simile* (written above the second staff)
- accel.* (written above the eighth staff)
- cres* (written above the eighth staff)
- rit and* (written above the eleventh staff)
- molto* (written above the eleventh staff)

The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *meno*, *simile*, *accel.*, *cres*, *rit and*, and *molto*.

Larghetto. come prima:

This is a handwritten musical score for piano, consisting of six systems of staves. The notation is dense and complex, featuring many sixteenth notes, triplets, and slurs. The key signature is one sharp (F#). The tempo is marked Larghetto. The first system begins with a large '8' in the left margin. The second system has a 'b#' marking in the bass staff. The third system has a '7' marking in the bass staff. The fourth system has a '6' marking in the bass staff. The fifth system has a '6' marking in the bass staff. The sixth system has a '6' marking in the bass staff. The score concludes with a double bar line and the word Mazestoso written above the staff. The paper is aged and shows some staining.

Handwritten musical score for a single system, featuring a treble and bass staff joined by a brace. The music is in 2/4 time, with a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, rests, and dynamic markings. The tempo/mood is indicated as *allargando* and *al fine*. The piece concludes with a double bar line and a repeat sign. A circular library stamp is visible in the upper right corner of the system.

allargando *al fine*

Library stamp: *Handwritten musical score*

Eight empty musical staves, each consisting of five lines, arranged vertically for further notation.